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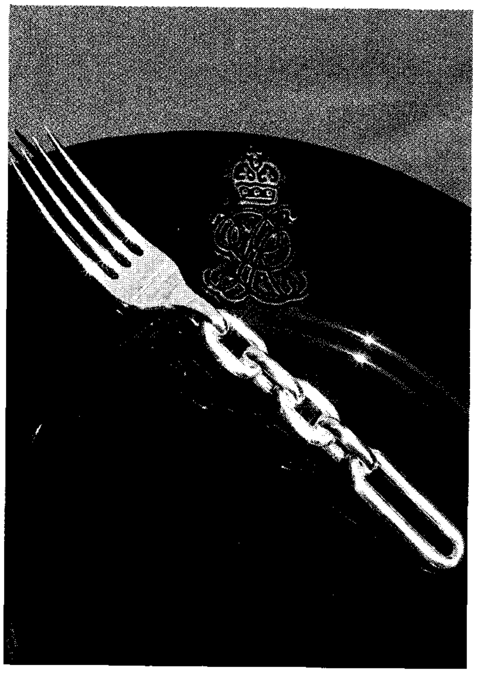

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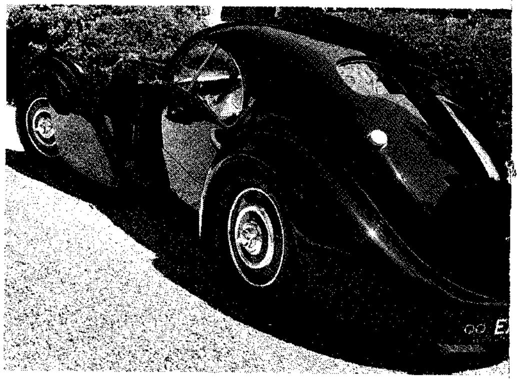

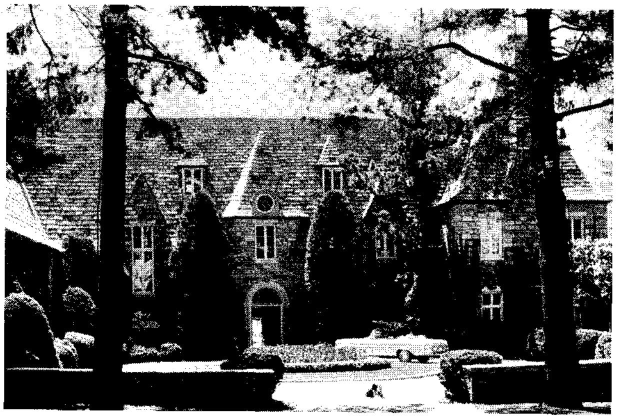

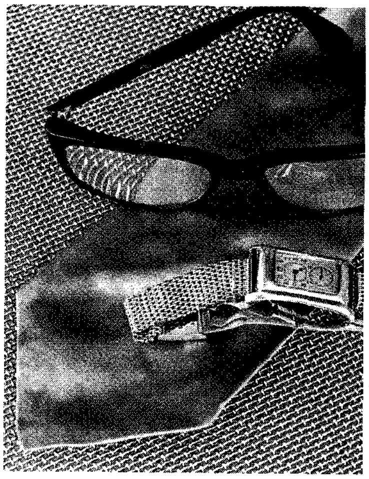

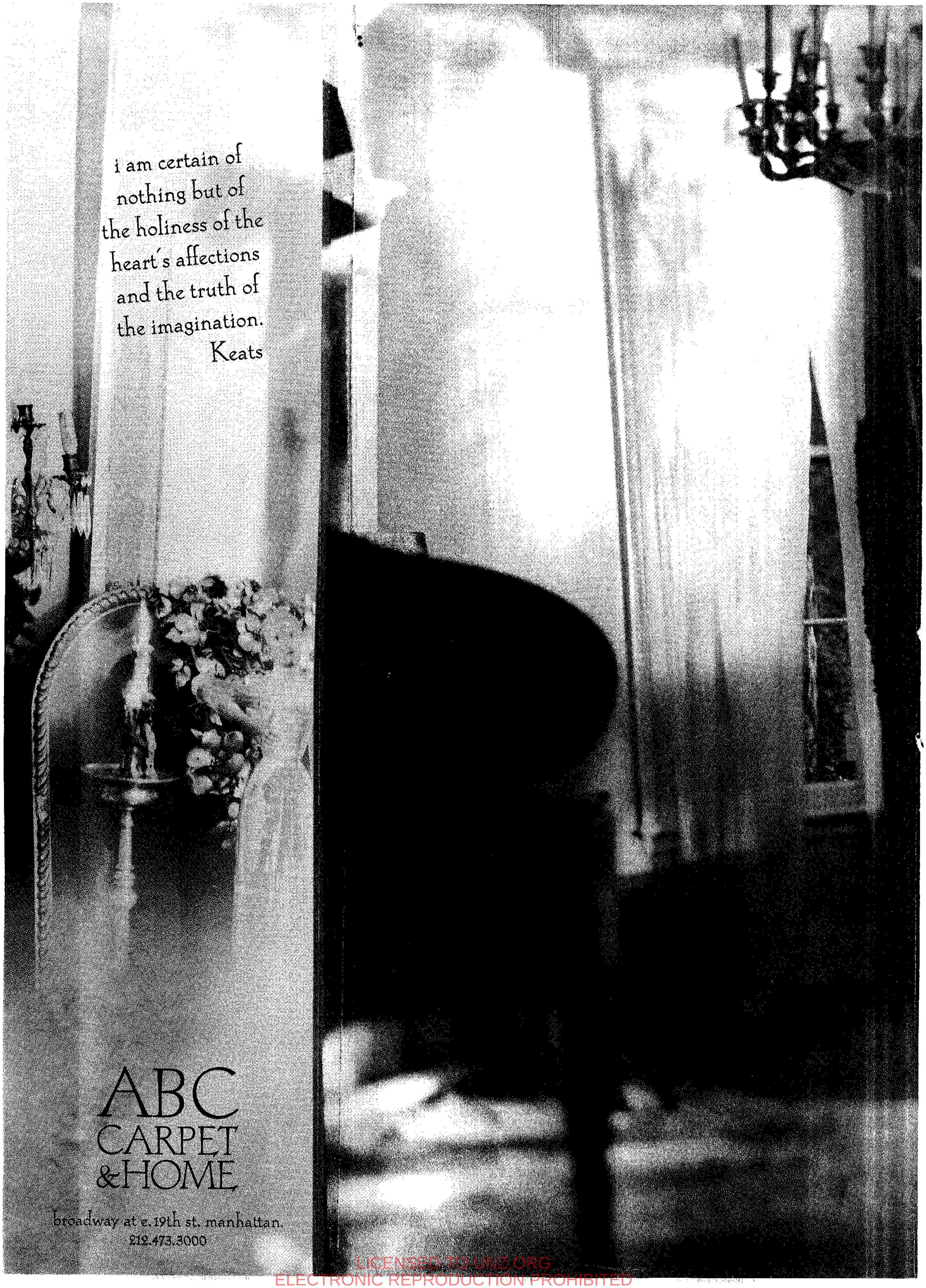
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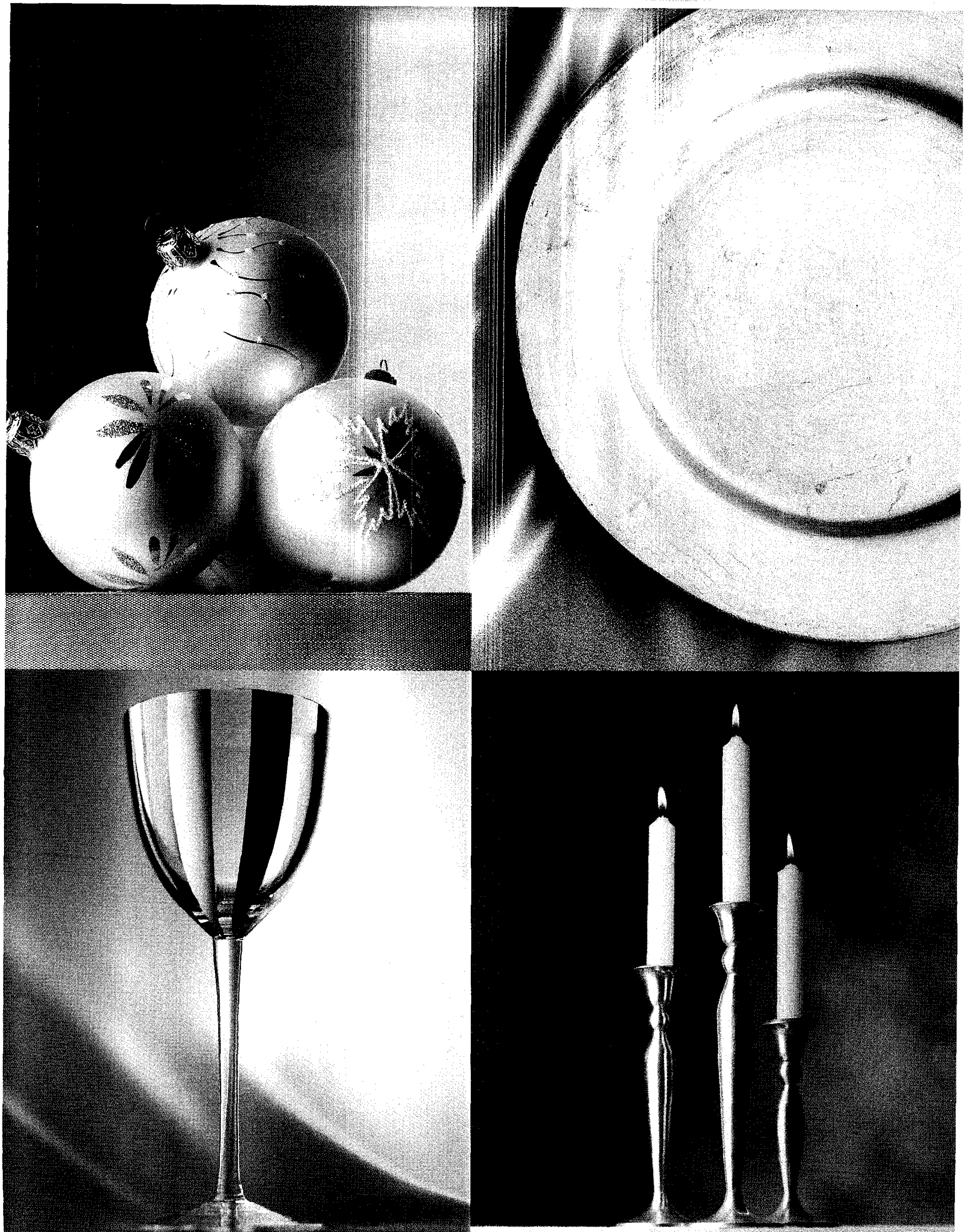

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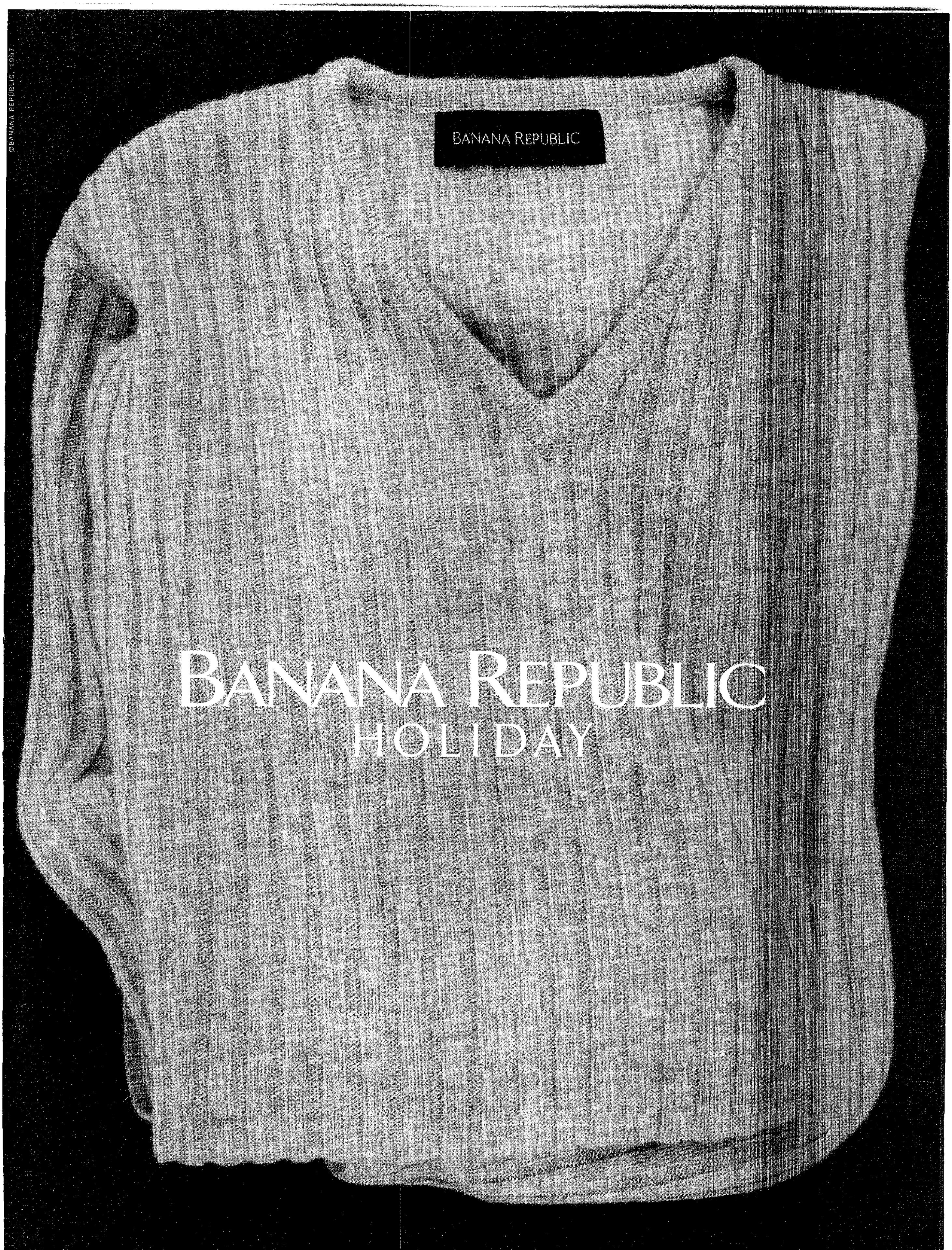
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HOLiDaY GiFTS

By Corky Pollan

46 Sock Characters

We asked the creative directors behind New York's most famous holiday windows to reinterpret the Christmas stocking—and filled the results with perfect stuffers.

50 Striking Matches

Best Bets for parents, kids, spouses, and neighbors, in a range of prices to match any holiday budget.

60 Personal Bests

Gadget freak or minimalist, Luddite or trendoid, neatnik or jock—whatever the obsession, we've got a gift for the obsessed.

69 City Sidewalks

Local discoveries: In Chelsea, in TriBeCa, and on Lafayette Street, some of this year's neighborhood shopping destinations.

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Timeless and flawless gifts that will serve for many holidays to come.

90 Pole Position

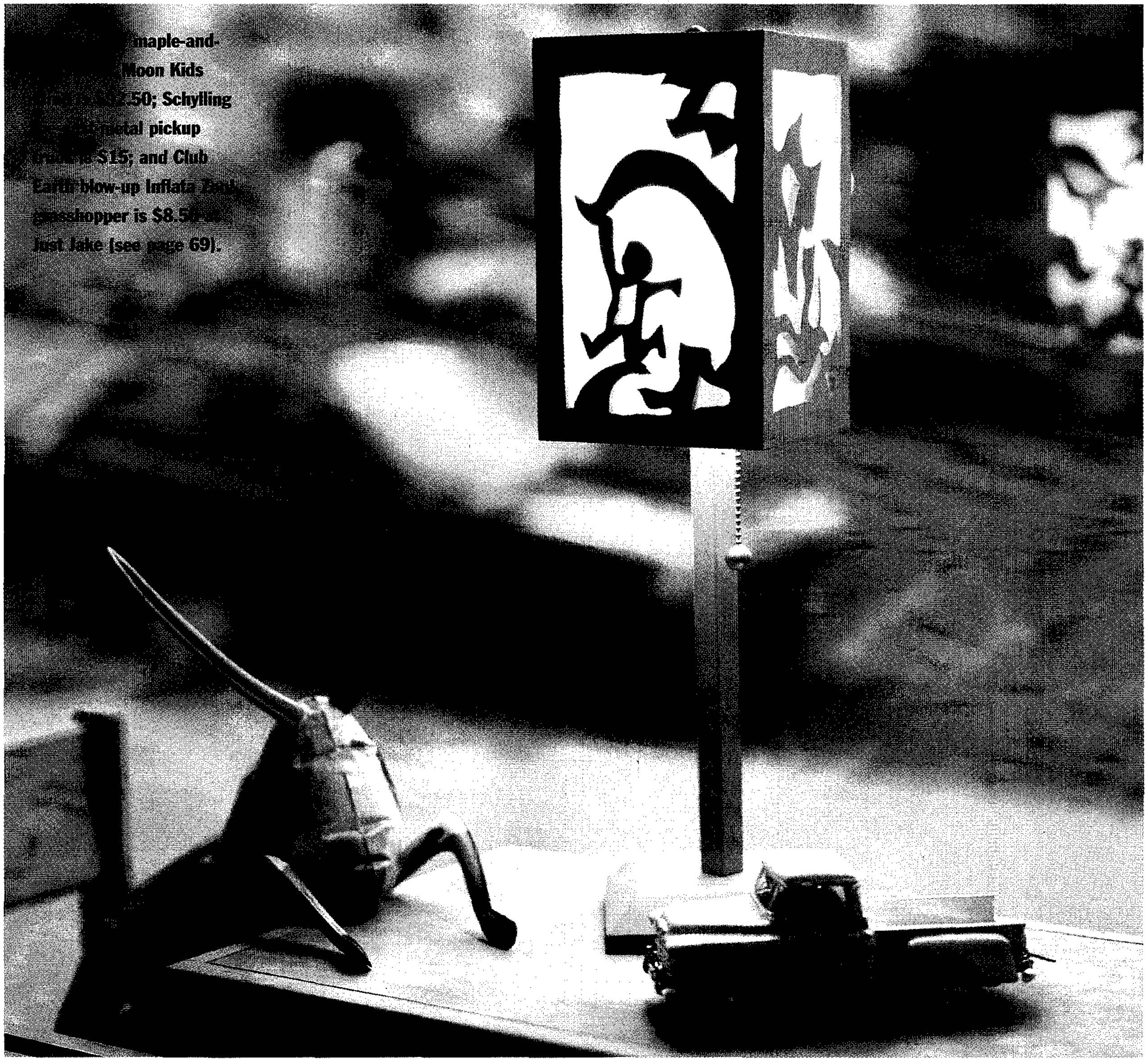
By Barbara Ensor

The real miracle on 34th Street wasn't just Macy's legendary Christmas magic—it was that any kid would wait in line for so long to meet Santa. But the newly redesigned SantaLand gives kids a memorable trip from the front door to the final jolly lap.

92 Saving Christmas

By Sarah Bernard and Nick Meyer

It's easy to forget that the extras of holiday giving—wrapping, entertaining gear, ornaments, even the tree itself—can add up to serious money. But *New York* can help, with wholesale and outlet bargains so enticing you won't even *think* about reusing the wrapping.



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Photograph by Simon Watson.

Cover: Photograph by Josef Astor. Timon (Max Casella) and Pumbaa (Tom Alan Robbins) from *The Lion King*. Gift box from Kate's Paperie.

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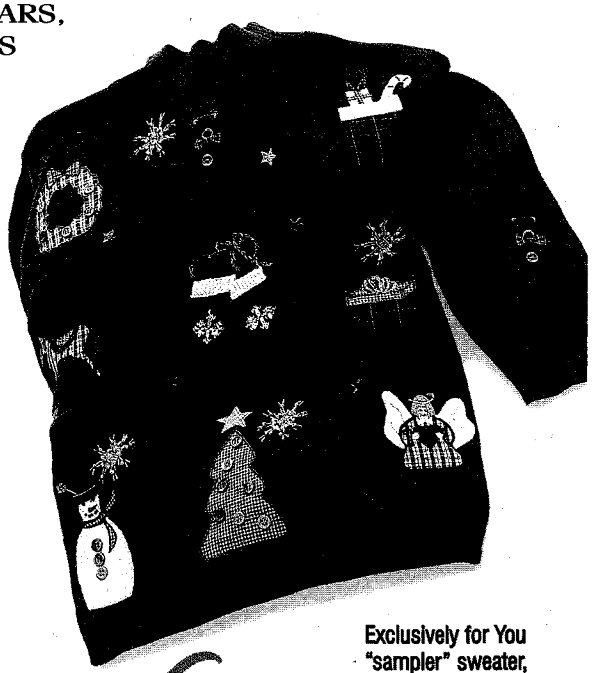

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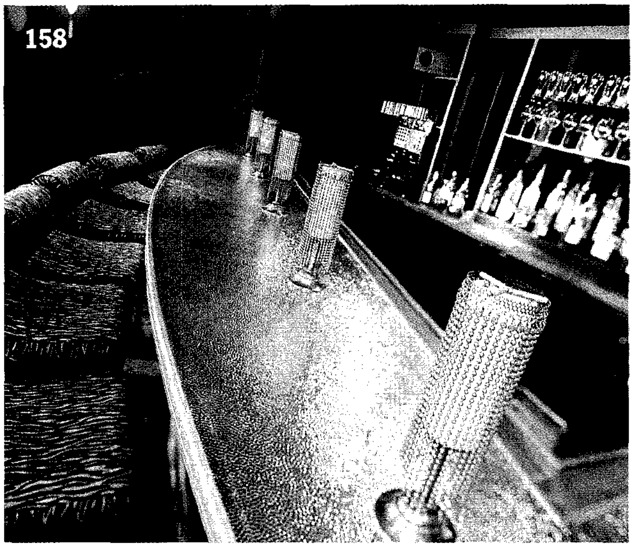

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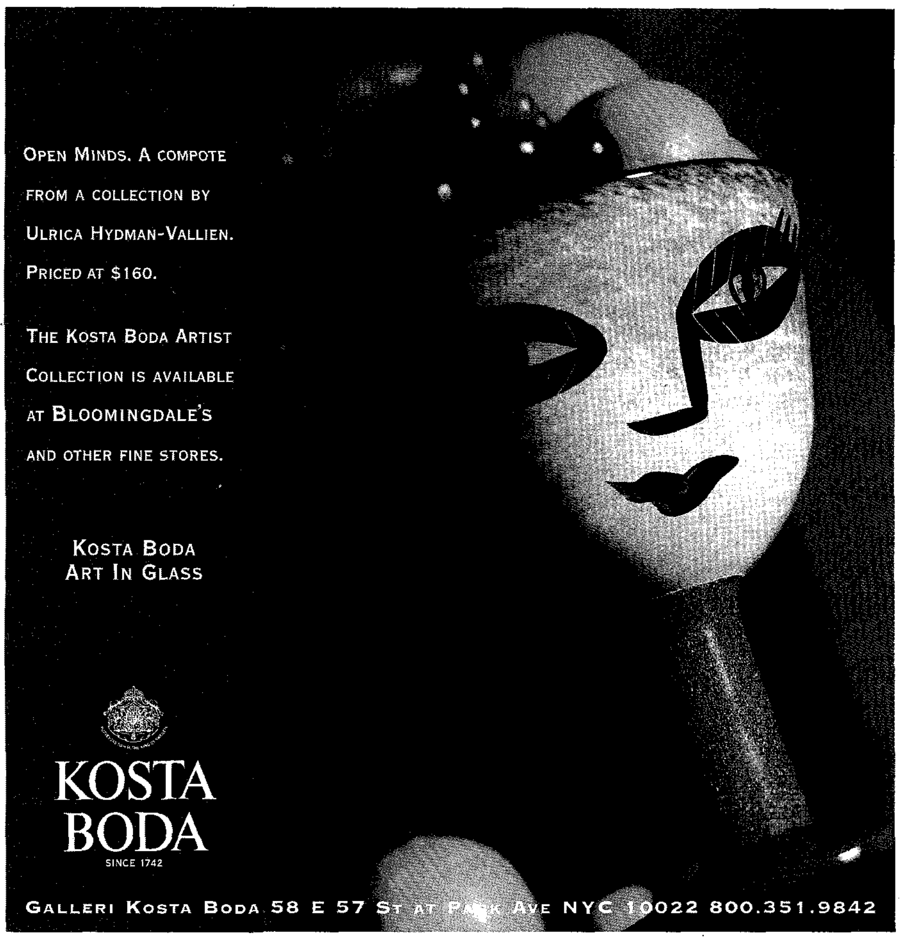
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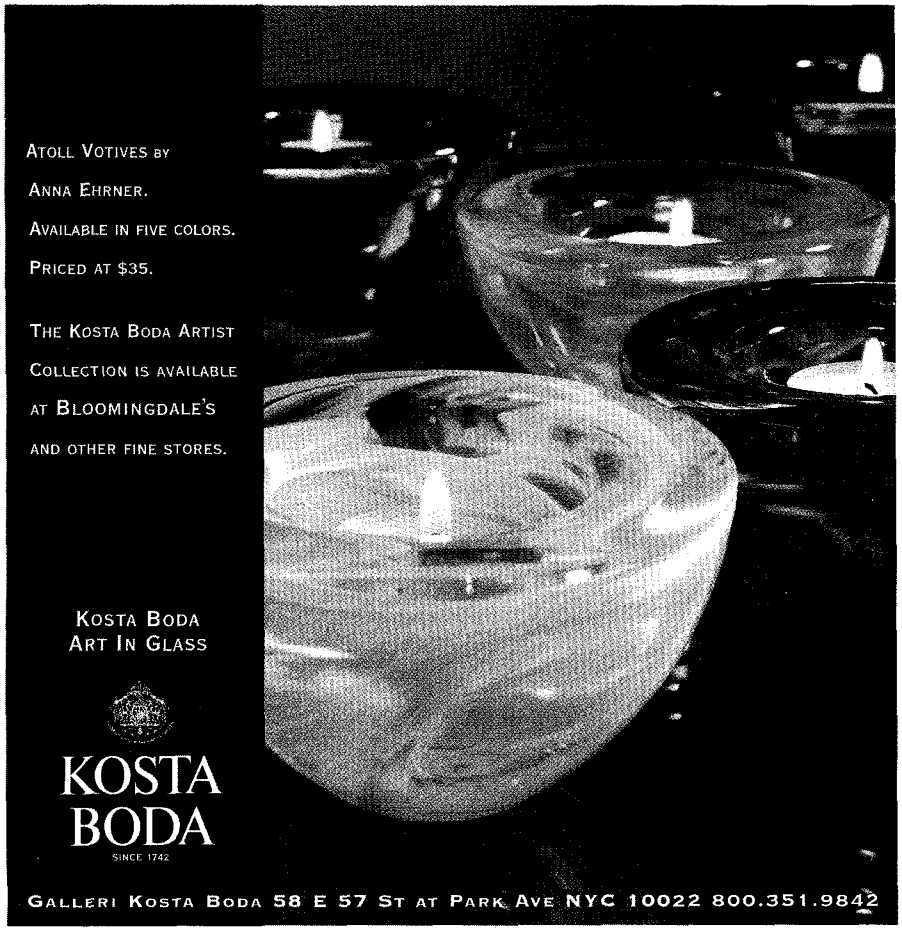
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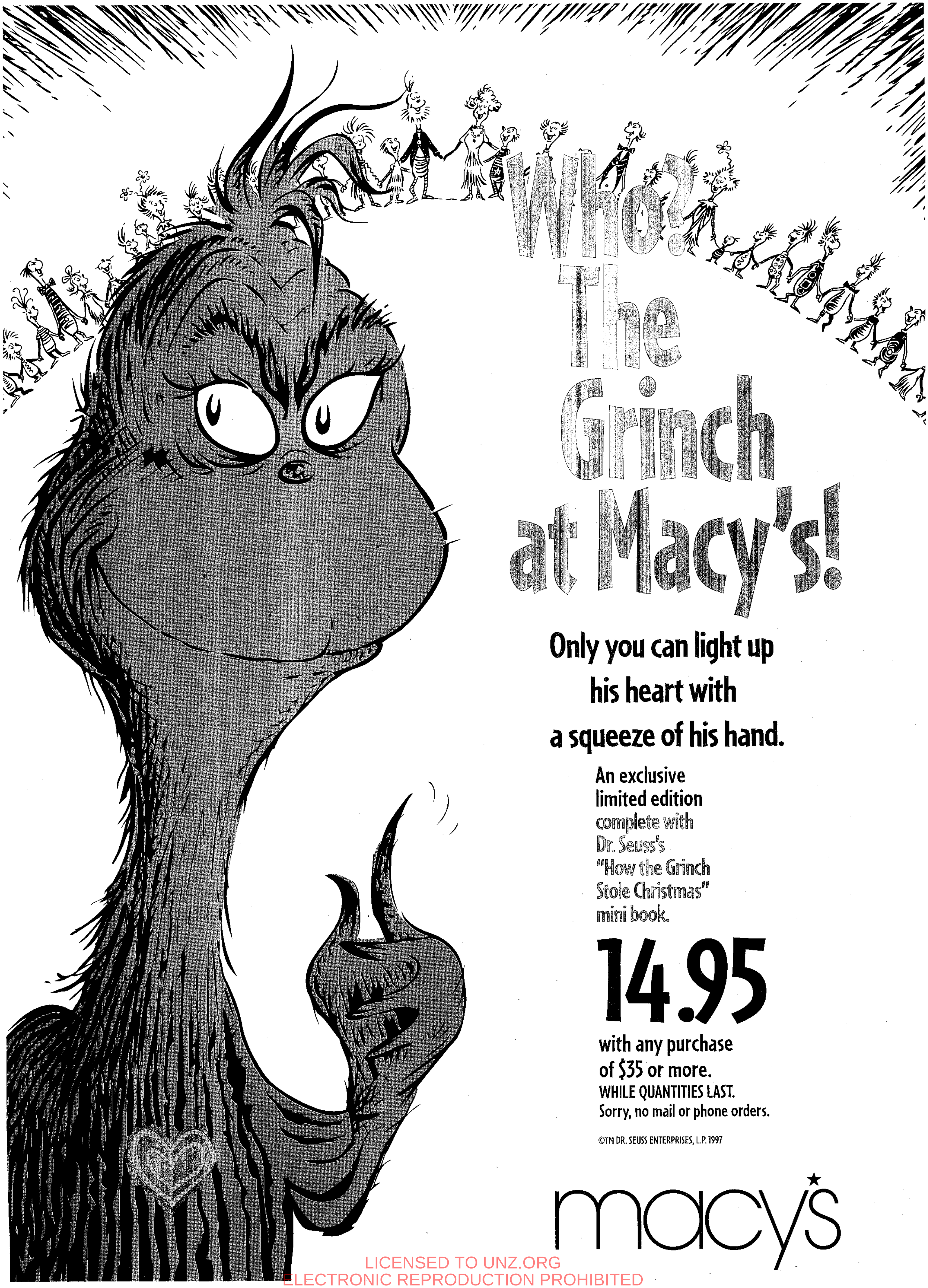

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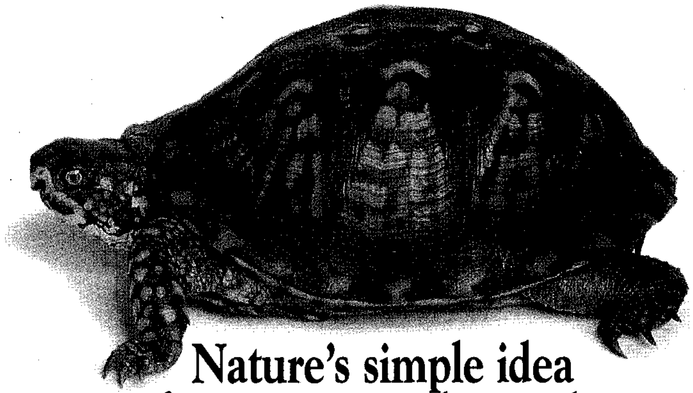

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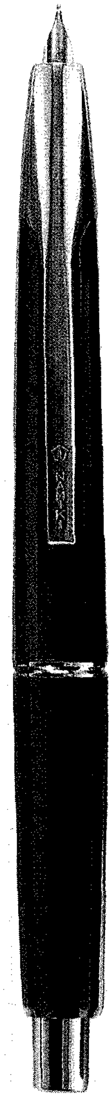

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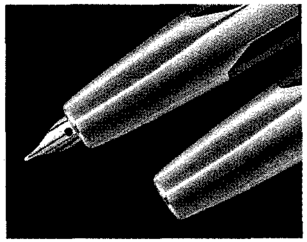

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LETTERS DECEMBER 1, 1997

Killer Songs

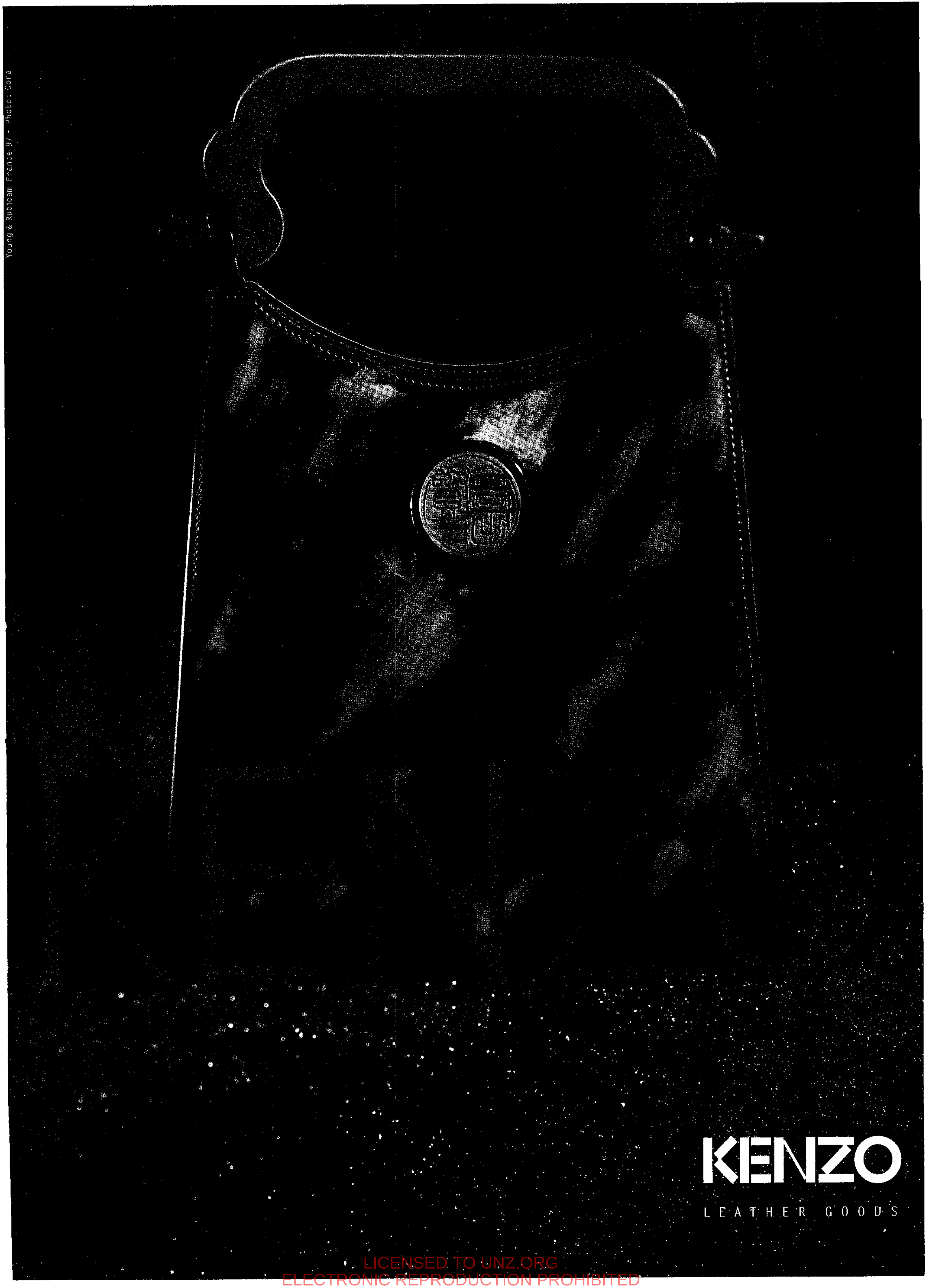
EWALD REIMER'S STATEMENT THAT the Cape Man murders aren't "anything to fucking sing and dance about" seems to me to be the only ounce of reality in your article about Paul Simon's new musical ["The Murders and the Musical," by Mike McAlary, November 10]. Where does Paul Simon get off making a Broadway musical about a tragedy that is obviously still causing the families involved a lot of pain? Let's introduce Umbrella Man to Paul Simon—maybe all that star stuff will make Luis Hernandez feel a bit better about having his privacy and his family's privacy invaded. Even better, why not give Ewald Reimer a few free tickets for the show, and some backstage passes so that he can pick at the finger food, because he must be starving out there in that run-down wooden shanty "just a long crap roll west of Atlantic City." Shame on you, Paul Simon! Please, *please* do not let this be the beginning of the foot-tapping, lip-smacking murder musicals.

Anne Victor
MANHATTAN

I'M WRITING TO BOTH COMMEND AND CORrect Mike McAlary's gripping article about the Cape Man–Umbrella Man case. McAlary's story, particularly his interviews with many of the prominent figures in the case, accomplishes what Paul Simon repeatedly says his upcoming Broadway musical is intended to do: not only offer a glimpse at how so many lives were shattered in that West Side playground on a hot summer night in 1959 but trace the impact those few fatal moments had on individuals and the city as a whole in the decades to follow.

Of particular interest to me was McAlary's thoughtful inclusion of how the case affected the lives of the arresting police officers, George Porette and Pat O'Hara. Arresting the 15-year-old killer led to instant promotions to detective for both beat cops.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2560@compuserve.com. Please include a daytime phone number.*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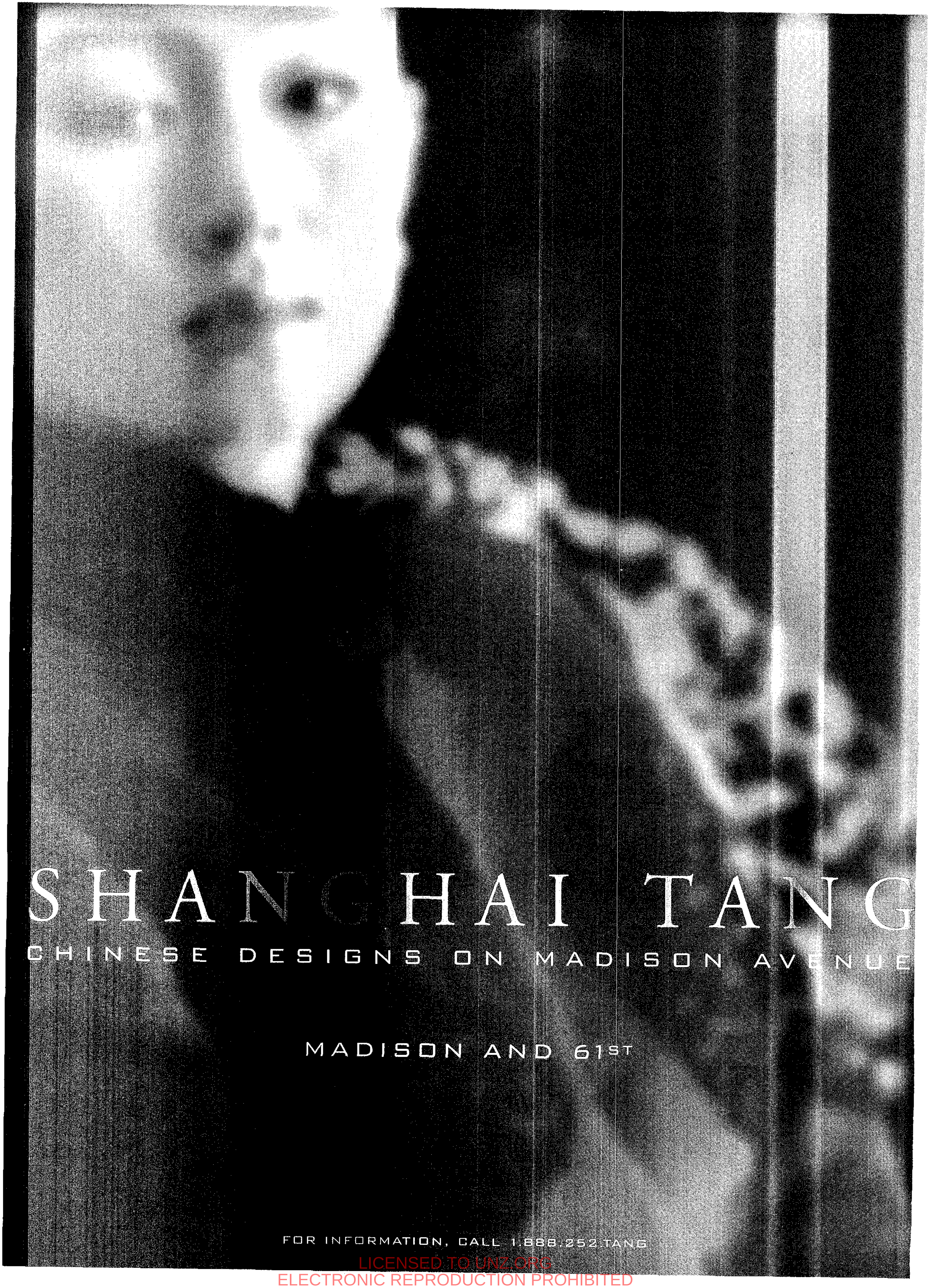
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As a close friend of the Porette family (the correct spelling is Porette, not Peorette), I grew up listening to George's riveting stories about his many years as a policeman. George Porette was a hero to me and to many who knew him, but alas, the day-in-and-day-out heroics of men like him aren't made into Broadway musicals.

The Cape Man story is about senseless murders, racial tensions, and, ultimately, personal redemption.

John Roche
THE BRONX

YOUR ARTICLE ON SALVADOR AGRON REALLY interested me, as I'm an avid theatergoer and already have tickets to see *The Capeman*. Mike McAlary handled the piece beautifully, and his writing really addressed who Agron was and what he became. It's interesting to see the dynamics of the story played out next to what I know of the musical. Still, I wonder how the public is going to receive the play. It doesn't strike me as the most ample type of theater story, and after reading your article, I think it might be best to let sleeping dogs lie.

Cristen M. Curley
MANHATTAN

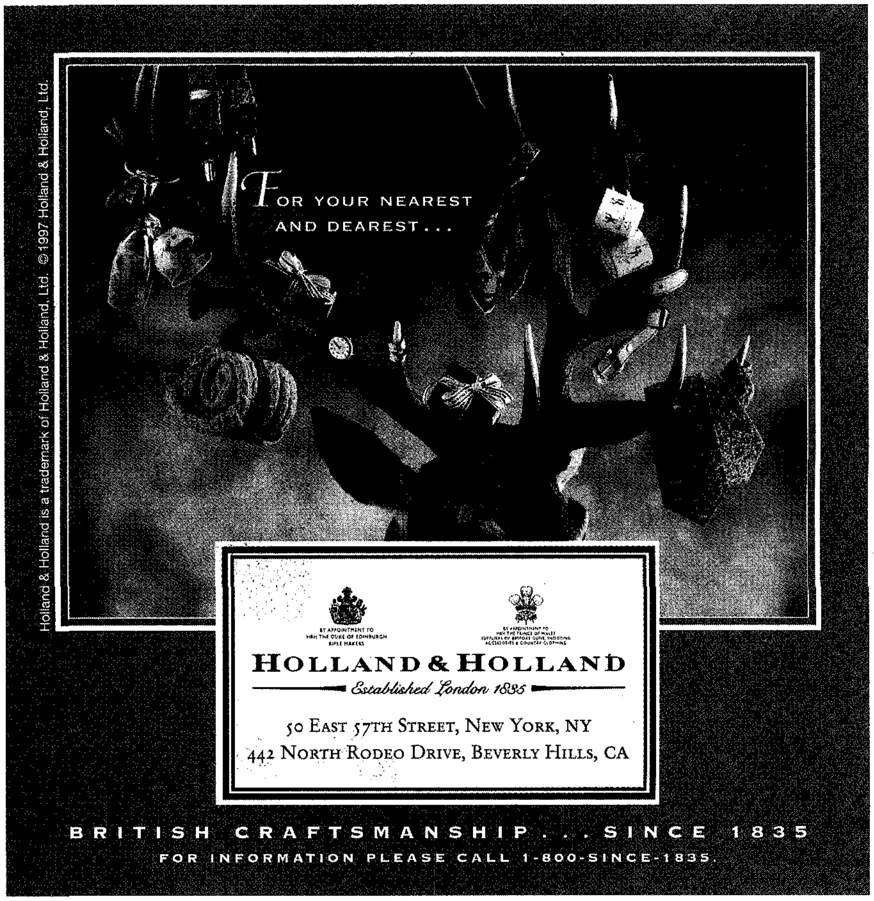
No Havana Today

T. Z. PARSA'S "CLUB RED" [NOVEMBER 17] captures the fetid grotesquerie that Havana has become, but he shows it only as a disturbed backdrop for the most shameless, cynical sex tourist ready to rape the nearest plantation mulatta available.

From a sinister vacuum, the writer surprisingly does not even bother to question the obvious factors such as what has contributed to the psychological, mental, and physical deformation apparent in the Cuban people, namely four decades of totalitarian dictatorship in which Castro clearly is the premier pimp. Eroticizing the desperation of Cuban women, and glorifying how they have been reduced to servicing tourists sexually, is vile. What allure can this have for anyone?

Beatriz Hernandez
MANHATTAN

T. Z. PARSA'S ARTICLE READS LIKE ONE OF those shameless Cuban-government tourist brochures one finds in Europe these days! From the opening lines, Cuba is depicted as a land of wanton women: Photographs of prostitutes seducing tourists on the beach or bumping and grinding in discos accompany text replete with references to gyrating girls, breasts, and buttocks and spandex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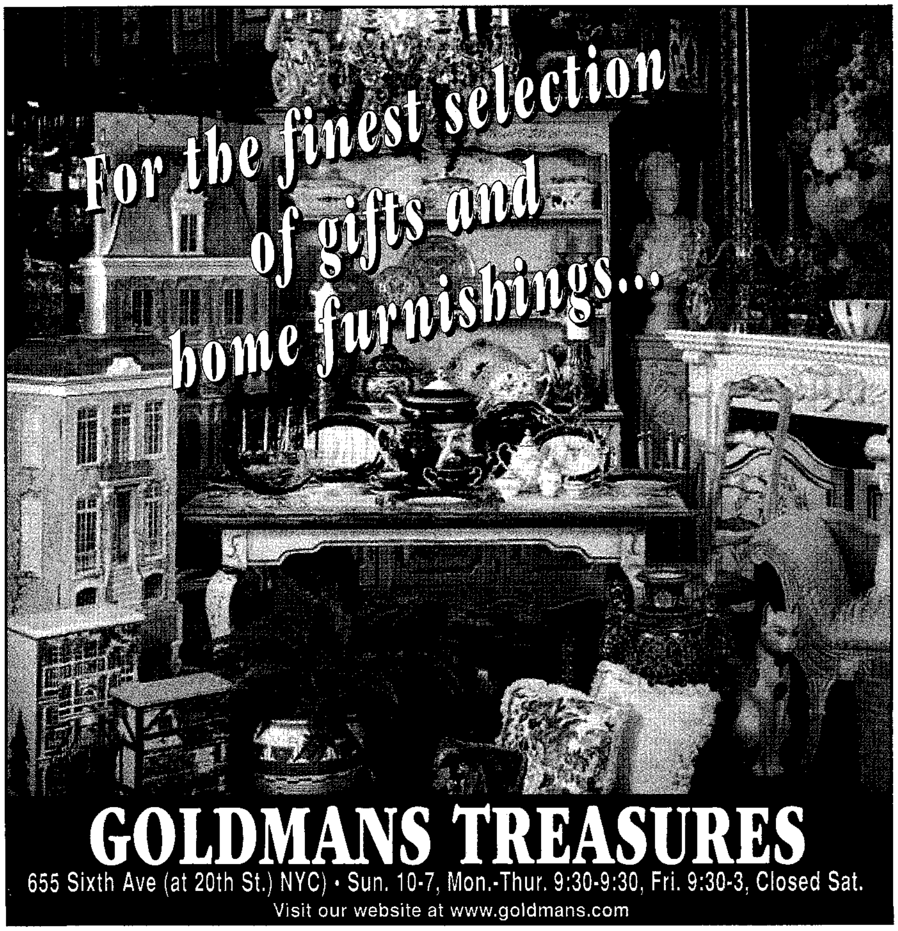
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LETTERS

outfits. We are told that 16-year-olds dirty-dance with tourists in discos. Little matter that having sex with a 16-year-old is usually statutory rape. References to Republican- and corporate-lawyer types (the kind of tourists Parsa tells us he sees in Cuba) do little to make this sleazy article respectable. Dirty old men come in all sizes, shapes, and economic brackets. So while Castro continues his brutal crackdown on Cuba's independent journalists and dissidents, a crackdown denounced by Amnesty International and Reporters Sans Frontiers, *New York* Magazine advises us not only to vacation in Castrolandia but also to be unafraid of crime, since Havana is full of policemen—little matter that these goons are the ones responsible for most of Cuba's human-rights violations.

Radames Suarez
QUEENS

TRUTH IS OFTEN WOUNDED, BUT EVENTUally she rises from her sickbed. In "Club Red" you mention the "mojito, the drink for which La Bodeguita del Medio is famous, thanks to Hemingway." Hemingway never set foot in La Bodeguita in his life. This was carefully researched for a book I published several years ago, *Hemingway in Cuba.* No less an authority than the proprietor of La Bodeguita confirmed this for me. He loved the fable, because it attracted a constant stream of tourists to his restaurant. To quote him: "A lovely story, but it never happened."

Lyle Stuart
MANHATTAN

Diminutive Divas

RALPH GARDNER JR.'S "ATTACK OF THE Four-Foot Celebrities" [November 10] would like us to believe that while today's Broadway kids (and child actors in general) may look ordinary, in terms of their talent and drive they are anything but. The fact is, these children *are* ordinary—they're kids, first and foremost—and we do them a disservice if we believe any differently.

I wish Mr. Gardner had placed more emphasis on the disruption to a family's life that success can cause. Has it occurred to parents just what is at stake with regard to the well-being of their family unit when a child actor works and becomes the family's focus? That many child actors are actually the main financial support of their families?

There are changes taking place. There is a strong lobbying effort led by many former fifties and sixties stars, who are determined to ensure that child actors

Other doctors said they couldn't have a baby. Dr. Rosenwaks gave them two.

In Vitro twins - Evan and Trevor.

Renee was 33 when she married Eric. Not too young, and certainly not too old to have a baby. But after two years of trying, Renee and Eric decided to see a doctor.

The first had no success. The second said it was hopeless.

Finally, Renee's brother, a doctor himself, recommended Dr. Rosenwaks at The New York Hospital-Cornell Medical Center.

With the help of Dr. Rosenwaks' pioneering In Vitro Fertilization techniques, Renee delivered twin boys - Evan and Trevor. Renee calls them Heaven and Treasure.

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know not only how to invest their money but also how to recognize that the money earned by them is *their* money, not their parents'. My company, in addition to providing for the academic needs of most of the child actors quoted in this article, has also begun a series of seminars that invite professional children and their families to speak directly with adult actors and other industry professionals about the realities of the business. While we hope these efforts will initiate positive changes, the ultimate survival of these children, in and out of the business, lies with their parents.

Alan Simon
President and CEO
On Location Education
MOUNT KISCO, N.Y.

I WANT TO HEAR JULIA! AS I READ "ATTACK of the Four-Foot Celebrities," I saw that a young girl named Julia Yorks had written a song about Rosie O'Donnell. Since I am a huge fan of Rosie's, I was wondering if she would appear on *The Rosie O'Donnell Show* to sing her composition. I think it would be very entertaining. After all, isn't Rosie supposed to be the "Queen of Nice"?

Courtney Kenney
PHILADELPHIA, PA.

Photo Finish

IN RESPONSE TO YOUR PUBLICATION'S piece on Nan Goldin's decision to withdraw from ICP's benefit auction ["Intelligencer: All That Shutters," November 10], we would like to inform *New York* Magazine once again that Nan's decision was influenced by several factors.

After we initially agreed to donate a print, a number of events occurred that caused us to have considerable doubts about the benefit's organizers, an entity called Ted, Inc. One example: When we mentioned to them a scheduling conflict that we would have to work around for Nan to be able to sign the print, we were informed that a signature was unnecessary; in fact, fifteen other photographers were not signing their prints, either! Shocked at the unprofessional attitude implied by this statement, among others, we decided to disassociate ourselves *not* from the underlying cause the benefit was intended to support but rather from an organization (Ted, Inc.) in which we had lost all confidence.

Nan Goldin is a highly generous person. Over the past year alone, she has donated more than 200 prints and made numerous cash contributions.

Marina Berio
Studio Manager for Nan Goldin
MANHATTAN

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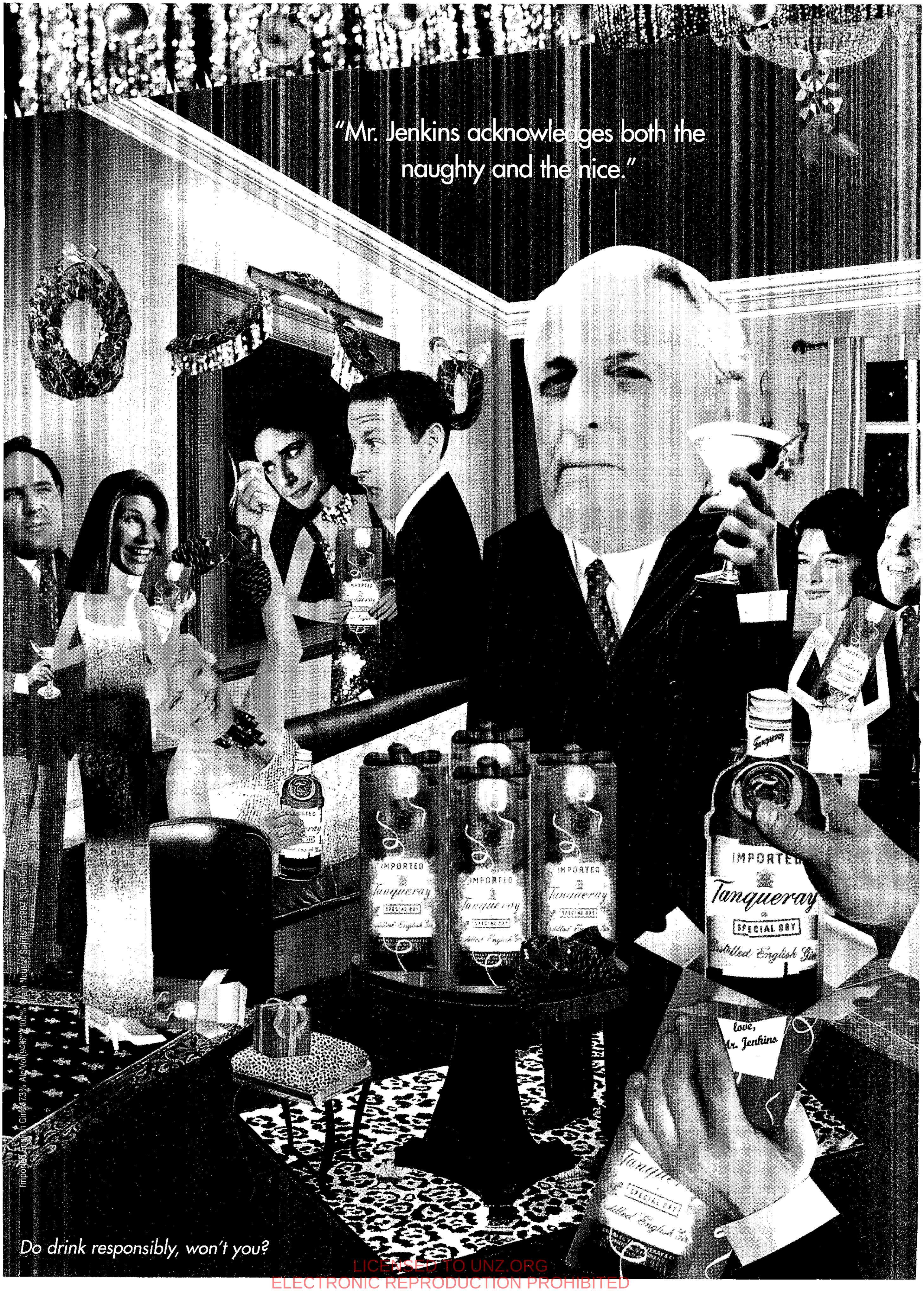
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

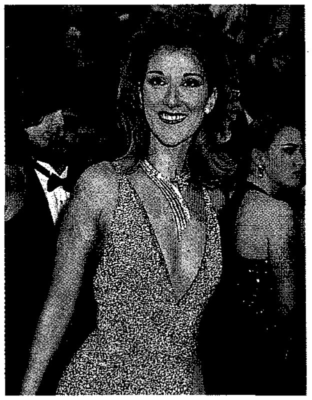
INTELLIGENCER

A WHISTLE-BLOWER ON UNEMPLOYMENT?

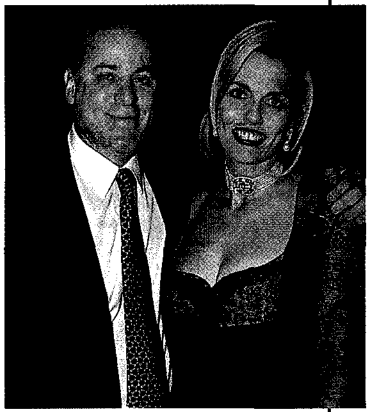
Fred Whitehurst, the FBI agent who raised questions about the agency's crime lab, was hailed as a First Amendment champion recently by *Playboy.* But the FBI isn't ready to grant him hero status yet: The conventional wisdom inside the Beltway is that he's about to get the ax for his whistle-blowing. The chairman of the Senate Judiciary Committee, **Charles Grassley,** issued a warning during a public committee hearing this fall: "FBI agents everywhere are watching to see what happens to Fred Whitehurst. If he is fired, no one will come forward again to blow the whistle." Nonetheless, the Justice Department has been reviewing the case of Whitehurst's alleged leaks to the media (inside sources say that the investigation is finished, although the report has yet to be issued), and most of the insiders expect a recommendation that he be fired. The Justice Department's spokesman refused to comment. The department's report on Whitehurst's allegations last April took some potshots at him, saying that he lacked the "judgment and common sense required for a forensic examiner." Whitehurst's attorney, **Steve Kohn,** points out that some of his client's direct supervisors testified that he was an exemplary examiner. "We are still in confidential mediation, so maybe there'll be a resolution," says Kohn. "But if not, he'll probably be fired."

CAUGHT WITH A HAND IN THE GOODY JAR

Talk about uncharitable behavior. At last week's Race to Erase Multiple Sclerosis in Los Angeles, an evening fund-raiser sponsored by Tommy Hilfiger and VH1 and attended by **Leonardo DiCaprio, Sean Penn,** and **Naomi Campbell,** a crasher made off with chairwoman **Nancy Davis's** evening bag, a Judith Leiber worth thousands. As soon as Nancy, the daughter of mogul **Marvin Davis,** noticed that her egg-shaped purse was missing, her husband, **Ken Rickel,** questioned the waitress at their table. She said she had seen a well-dressed man pick it up twenty minutes earlier. The waitress and Ridkel ran into the lobby, where the waitress spotted the thief, who seemed in no hurry to escape. Says Rickel, "The guy was standing on line for a goody bag—and arguing because he wanted to take an extra one." Security nabbed the crasher, who had the purse in his pocket.



Celine Dion: From the mouth of Babs



Ken Rickel and Nancy Davis: To catch a thief

CELINE HAS TWO FACES

Barbra Streisand has someone out there who adores her almost as much as **James Brolin** does. At last week's Time for Peace awards, **Celine Dion** told an event insider that the next hurdle she intends to conquer is acting, and she hopes her new best friend Barbra is there to guide her through it. Says the source, "Celine told me she's always been a fan of Barbra's, and singing with her was a dream come true. But when she sings she becomes the different characters in her song, so acting is the next logical challenge. She said she would love it if Barbra would direct her in a film." One person she doesn't seem to be such a fan of is **Veronica Webb.** According to a photographer present, Dion posed with a slew of people, including the owners of Tourneau, an event sponsor. But when Webb stepped up for a shot, Dion suddenly turned diva. "She said, 'Oh, I have to go talk to . . .' and she just trailed off," reports the photographer. "A name didn't come out, but she left. Poor Veronica just stood there." Dion's spokesperson explains that they had to escape from the crush of photographers just then. But the shutterbug scoffs at that explanation. "She came with security guards," the photog says. "There was no danger." One lucky lensman later did get the shot of Dion with Webb.

STUART PIVAR'S NEW $50 MILLION SUIT

The long-simmering feud between **Stuart Pivar** and the Academy of Art boiled over in Supreme Court last Tuesday, when the rich, eccentric art collector filed suit claiming that the academy has caused him $50 million worth of "emotional and mental distress." The academy, which Pivar helped found in 1979, is devoted to the classical tradition of figurative art, but there's nothing particularly artful about the suit. Pivar's court papers charge that he was declared " 'persona non grata' at the Academy" this spring; last month, "the Board of Trustees . . . voted to prohibit all Board members from even speaking to the plaintiff, regardless of the context of such discussion, resulting in the continuing isolation and ostracization of Pivar." The board took such drastic measures, Pivar charges, in retaliation for his pointing out such problems as the academy's "falsifying financial records, hiring ille-

Photographs: top, Pacha/Corbis; bottom, Patrick McMullan.

Frederic Fekkai: Straight arrow?

gal aliens without 'green' cards, paying workers 'off the books,' and numerous other improprieties." Retorts Paul, Weiss attorney **Gerry Harper,** who represents the academy: "Mr. Pivar's last lawsuit was thrown out by the courts, and we expect this one to be thrown out, too. It's a frivolous case."

RATNER'S NOT TOO GLATT ABOUT ZAGAT

If recent reports are to be believed, a venerable downtown institution is about to change its 92-year-old menu—unbeknownst to the proprietors. In the latest Zagat's entry for the famed Ratner's Restaurant on Delancey Street, the guide raves about "chicken soup that would cure anything short of amputation." But as any lox lover knows, Ratner's is a kosher dairy restaurant—no meat, though it does serve fish. Confirms Ratner's manager **Ken Zankel,** "There has been no chicken soup in this establishment since we opened in 1905. Zagat's intelligence failed them big-time." The review's one complaint, however—about Ratner's "surly" wait staff—is on the money: "They've been that way since 1905, too," says Zankel. **Tim Zagat** owns up to the fishy reporting: "Oops. Make that *barley* soup," he says. "I'll make sure we change that before we go back to press." Ratner's has weathered mistaken identities before; in a recent issue of *Men's Journal,* the restaurant is listed as "the best deli in New York."

NEWS FLIPS WORKERS THE BIRD

Each *Daily News* staff member got a surprise in the mail last week—a bonus of $20 toward Thanksgiving dinner. In previous years, publisher **Fred Drasner** had sent out coupons redeemable for half a turkey at Pathmark, but this year the gift came in the form of a check. Says one employee, "They mean well, but you don't know what to say. I guess you could get some sweet potatoes; a pie costs about $18 in my neighborhood. Of course, our raises weren't much more, but my one question is, Will they take taxes out of it?"

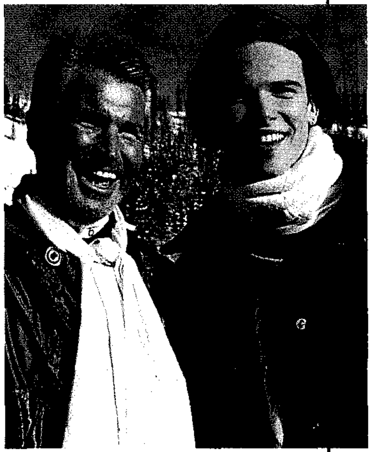
FREDERIC'S HAIR-RAISING SECRET

Turns out that **Frederic Fekkai** could be his own best ad—if only he would own up to his naturally curly hair, that is. The hairdresser, who's turning himself into a brand name via his own line of beauty products, is famous for the thick, straight mane of chestnut hair that sweeps across his forehead, but he remains inexplicably shy about what it takes to get that look. "We never talk about his curly hair," laughs one Friend of Freddy, who gives away the stylist's big secret: Once a month, after hours, he has people in his salon straighten his hair. "He's got gorgeous hair," reports one of the former straighteners. "He just puts something in to relax the curl." Fekkai did not return calls.

HAMILTON'S CIGARS; MIRAMAX'S STARS

WAITING TO INHALE: Looks like **George Hamilton** and his son **Ashley** might be sharing more than just a tube of Instant Tan. According to restaurant-world sources, father and son are teaming up to open a cigar bar in Manhattan. The 57-year-old actor has some smoke-blowing experience: He already owns two cigar bars, Hamilton's Humidor in Southern California and another in Las Vegas, and he manufactures Hamiltons, his own brand of Dominican cigars. Hamilton's publicist said he wasn't aware of a project that included Ashley, but confirmed that the actor has more cigar bars in the works.

CHEAP CHEEK: The indie aesthetic of cheap chic hasn't been completely forgotten at Disney's Miramax. A memo recently went around to all Miramax employees asking them to audition for the movie about Studio 54 starring **Mike Myers.** "I'd like to invite everyone to be in the film as extras trying to get into the club," wrote *54* producer **Richard Gladstein,** who once toiled in Miramax's offices himself. His memo reminded the aspiring thespians that "the film takes place in 1979, so dress accordingly." Wardrobe assistance will apparently be available for those who have cleaned out their closets a few times in the past nineteen years. "If they're cool enough, Mike Myers will let them in the club," promises Gladstein. "If they're not, they'll have to wait outside. I can't guarantee people getting in."



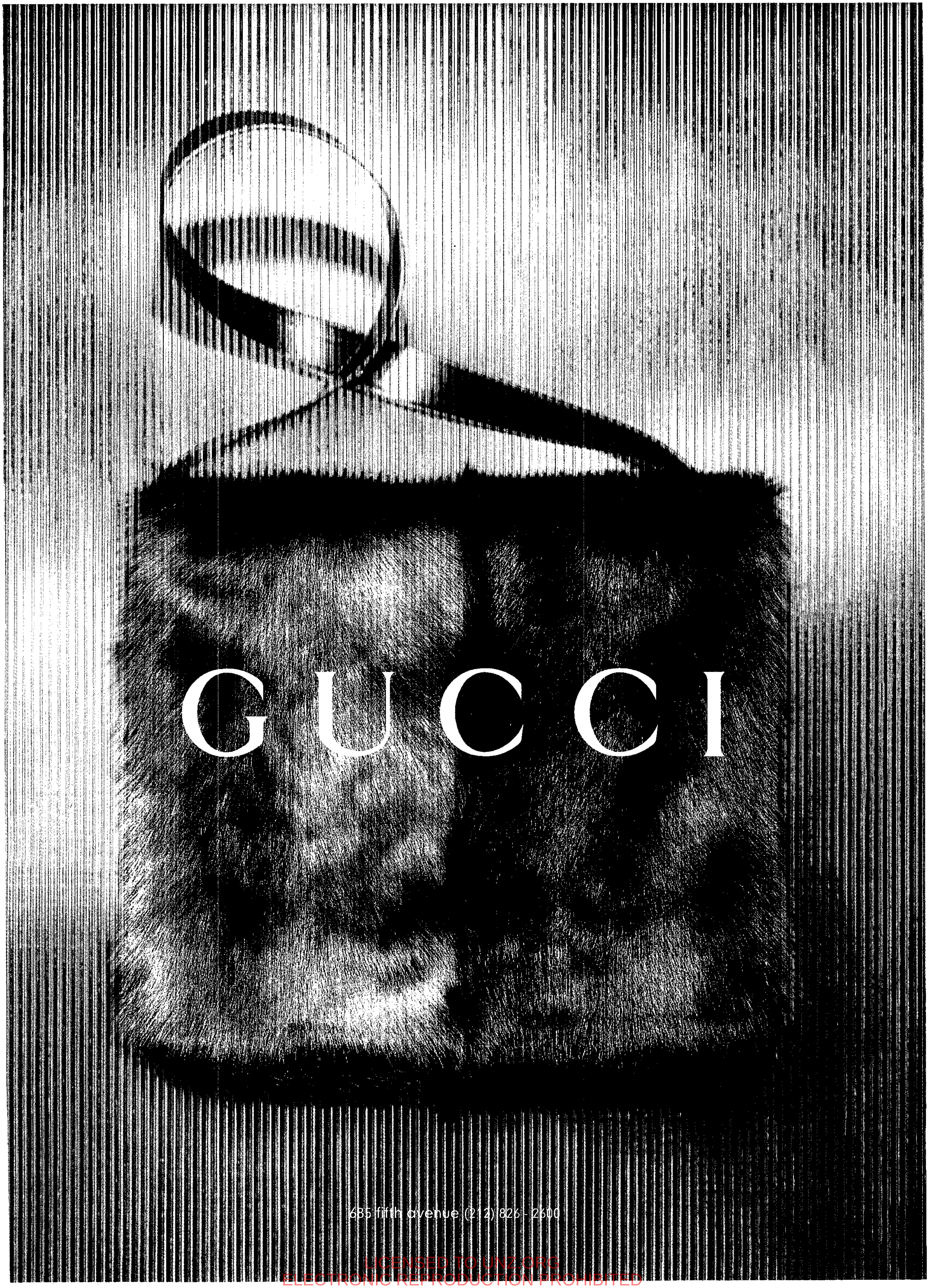
George and Ashley Hamilton: Tobacco road

TV WRITERS' SKIN CITY

Even sitcom writers can't always make jokes work. That was the lesson *Spin City*'s writers learned recently when a party prank spun out of control. The assistant of supervising producer **Jeff Lowell** called in two strippers as a goof for the boss's birthday. What followed involved whipped cream and a lot of stripping—even the birthday boy got down to his boxers. The strippers' act proved to be raunchier than the writers had anticipated. "The strippers seemed to indicate that there was more to the act," laughs one of the writers, "but we just said thanks, and they left." Some of the writers ducked out mid-act. "It was just a joke," insists one of the insiders who planned the event. "I've never been more embarrassed in my life," says Lowell, pointing out that he's "happily married and hoping to remain so." But he kept his sense of humor: "We're sitcom writers, and I suppose embarrassing each other is part of our stock-in-trade." At least, he adds thankfully, "there are no pictures existing."

Additional reporting by Kate Coyne and Shana Ting Lipton.

Photographs: left, Rose Hartman/Globe Photos; right, Kevin Mazur/London Features.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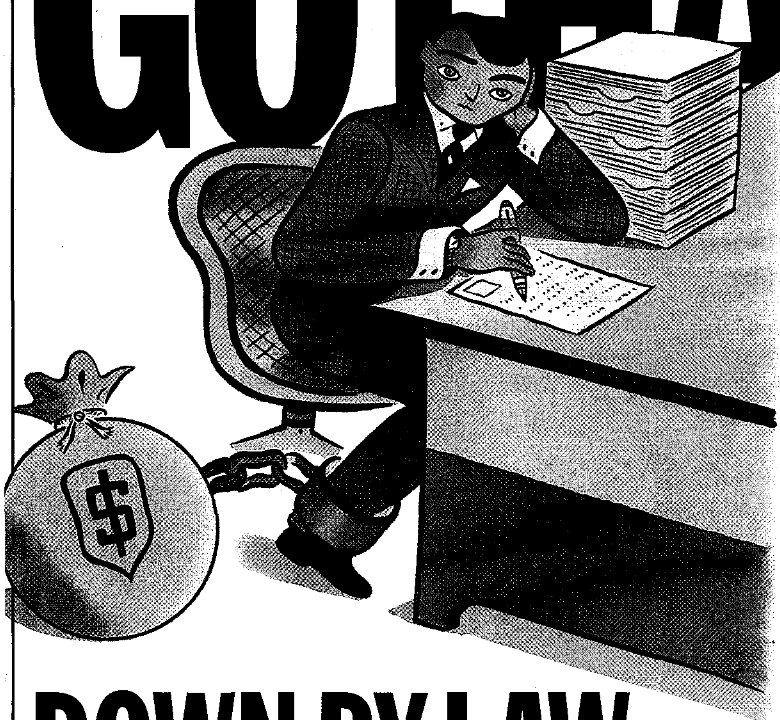
IT'S LIKE A BUSTED-DOWN HOOKER—*FRANK SINATRA*

GOTHAM



DOWN BY LAW

Life at white-shoe firms gets richer—and duller—as Wall Street lures away lawyers.

THE CITY'S TOP LAW firms have a problem: The bright young people who work day and night generating enormous numbers of billable hours are growing restless. And when law firms of this stature have a problem of this kind, they know only one course of action: Throw money at it. Last week, Cravath, Swaine & Moore announced that it will increase starting salaries by $9,000 (to $94,000) and reward its more senior associates with an additional $15,000 bonus, the biggest jump in law-firm compensation since the eighties. Other top New York firms, unwilling to cede the advantage to Cravath, are already following suit. "Firms are suddenly shorthanded," says Charles Maddock, a legal consultant. "They're raising the bar to attract the top talent."

The huge financial incentives for working on Wall Street are one obvious reason law firms are anxious about losing talent. But an even more insidious threat is simply boredom. Firms are always trying to increase their billable hours, and that sometimes means highly trained lawyers are assigned to do mere busy work. "Law firms are dismal places to work now," says one recent Yale law grad who opted for a job at a bank. "It's all about billing—the firms can bill so much by having more and more people on teams. So they hire junior associates and throw five or six of them on a team. That means you've got one person writing a really, really basic document, then you've got another person spell-checking it, another person proofing it."

One case, after all, can feed an army if it's spread around properly. Why have a paralegal, who bills only $75 an hour, proofread a document when an associate can do it at $150 an hour? Why have a junior associate, at $150 an hour, do basic research when a senior associate can do it at $300 an

(continued on page 30)

SPIN CYCLE

A WEEK IN THE LIFE OF P.R.

Diamonds Are a Museum's Best Friend

● "*The Nature of Diamonds* is the most comprehensive exhibition ever mounted on the subject of diamond. . . . sponsored by . . . De Beers"
—The American Museum of Natural History

● "I find it troubling that they don't address De Beers's labor history. Especially at a historical moment when the question of labor-exploitation would very likely come up."
—Douglas Crimp, author of *On the Museum's Ruins*

● "De Beers has an extremely violent history—in getting rid of competition, hiring mercenaries, in their actual mining practices, and in propping up dictatorships."
—Pratap Chatterjee, of Project Underground

● "You could hardly expect them to say, 'By the way, we used slave labor.' "
—Stefan Kanfer, author of *The Last Empire: De Beers, Diamonds & the World*

● "It's a wonderful exhibition. It gives a very nice overview of what diamonds are all about."
—Henri Barguirdjian, CEO, Van Cleef & Arpels

CAMEO

Pretty on the Inside

SHE KNOWS THE WAY PEOPLE TALK ABOUT her. You think she doesn't know? She's *Barbie*. She was there when the second-wave feminists were still playing house, and still there when their daughters discovered irony and "reappropriated" her. She didn't judge. She loved them all. ● Through the endless summer of her Malibu days, through her very public courtship, through the growing-up, settling-down townhouse era, even through Ken's "Magic Earring" experimental period, it was they—the girls—that she thought of. ● And apparently, she gave them something they needed. A screen on which to project their gender ideal, a distant memory against which to launch a revolution, a universal cultural reference. If the good people at Mattel's market-research department are right, those girls need her more than ever. ● So she'll darken her hair, round out her face, and watch her figure fade from hourglass to coke-bottle years before its time. And they'll dress her in baggy pants and crop tops. She'll wear them. And she'll smile.

Illustration by Michael Klein. Photograph from AP/Wide World.

Law *continued from page 29*

hour? Why use one associate when you can use two? And the associates have accepted their menial roles, at least until recently, because at a hundred grand a year, they have no right to complain.

But this time, money might not buy silence. Some Cravath associates fear that, as the price of their firm's largesse, their jobs may become even more oppressive. "If anything, we're expected to work more," says a recent recruit. "We're supposed to bill around 2,200 hours a year"—billable hours frequently constitute as little as 60 percent of the total work time—"and that'll just barely keep you on a partner track. I have a friend who has worked eight weeks in a row, fourteen hours a day."

Word of this indentured servitude is seeping back to the universities. "There *has* been a lot of interest in investment banking and consulting this year," says June Thompson, head of career services at Harvard Law School. Last year, perhaps for the first time ever, the president of the *Harvard Law Review* took a job on Wall Street instead of going to a big firm or clerking for a judge.

With a volley of e-mails, associates at competing firms quickly spread the news of Cravath's generosity. "The Cravath bonuses have been confirmed," read one missive. "The Class of 1996 is meeting tomorrow to discuss the 'market rate' and to go to the powers that be to achieve market parity." Two days later, they were still hoping. "I'd like to think that the only reason [our firm] is waiting is that they want to be able to top all other bonuses, but then again, I'd like to believe in the Great Pumpkin. In fact if we top $15K, I'll sit out in a pumpkin patch tomorrow night."

But at least one first-year associate at Cravath has more on his mind than money. "I don't know what we're getting paid," he said. "I'm not kidding you. I have a lot to do before I get to all these memos that get sent around." JOHN GOLDMAN

EDUCATION

Preschool Gangsters

Does anyone really believe the Bloods are recruiting 6-year-olds?

THE NOVEMBER NEWSLETTER of Our Lady of Pompeii Elementary School—which I recently found in my first-grader's *Beauty and the Beast* backpack, tucked in with the bake-sale notices and spelling quizzes—bore an unusually grave advisory: a PARENT'S GUIDE TO GANG IDENTIFICATION, prepared by the Archdiocese of New York and the New York Police Department. I had heard the hype about "gang-initiation" slashings that proliferated right before the election, but I had failed to consider the immediate threat that gang activity might pose to our daughter and her young friends. I read on:

"YOUR MOST IMPORTANT JOB IS TO KNOW YOUR CHILD.

1. Know your child's friends and their family members.

2. Know where your child plays after school and with whom.

3. Check your child's books and book bag for graffiti.

4. If your 10-year-old is associating with 16-year-olds, you may want to find out why.

5. Check his or her arms and legs for burn marks, bruises and pen marks depicting gang signs (e.g., the Bloods sign is burn marks in an upside-down triangle on the upper arm).

6. Talk with your child each night about his or her day.

7. Know what your child watches on TV. Videos where gang members and drug dealers are depicted as heroes instill the idea that the gang lifestyle is acceptable.

8. Talk to your child and reinforce positive behavior.

9. Become involved in the PTA and other community programs.

10. LOOK, LISTEN, AND LEARN. If another parent should tell you that your child is involved with the wrong crowd or may be getting involved with a gang, listen. Denial creates a breeding ground for young wanna-be gang members. It has been found that recruitment begins at the age of 5.

11. Know from whom and where your child gets money.

12. Check book bags and bedroom for weapons.

13. Check up on your child's behavior in school with his or her teachers.

14. Make sure when your child leaves for school, he or she is wearing the official school uniform.

15. Has your child's group of friends changed?

16. What are your child's interests? Have they changed?"

Was this for real? My kid doesn't even have all her grown-up teeth in. Do I really need to figure out if she's in a gang? To find out whether, indeed, my daughter is being targeted as a Bloods moll, I asked Sister Maureen Martin, the principal of Pompeii. "While there are no incidents in this area," she said, "we wanted to make parents aware. It's a matter of prevention."

EUGENIA BONE

Our Lady of Pompeii School

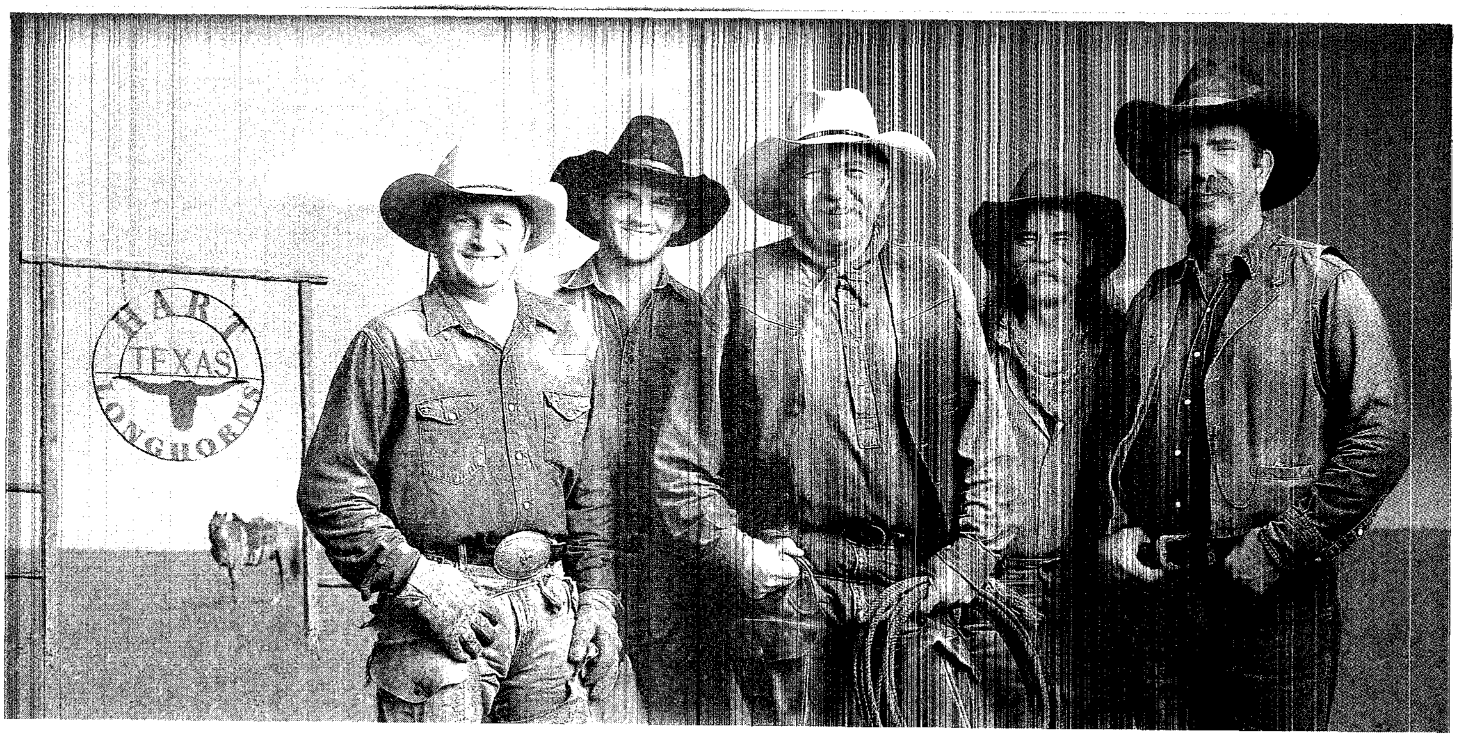
Students arriving at Our Lady of Pompeii.

ENTERTAINMENT

Reserved Movie Seating: Ushering In a New Era

SITTING IN THE MIDDLE OF ROW EE—AND teetering on the brink of history—the elderly woman at Chelsea West Cinemas' seven o'clock showing of *The Jackal* quietly kept to herself, nibbling something from a Ziploc bag. She had never asked to be a martyr, but this was the first night of a new era—the era of advance reserved seating at select movie theaters—and forces beyond her control were at work. As the theater darkened, two Chelsea boys darted toward their seats in row EE, one of which was occupied by a rather large gentleman. *His* rightful spot had been swiped by the woman, and he'd been reluctant to eject her. Now he had no choice. "I'm sorry, ma'am," he said politely. "You're sitting in my seat." "Bullshit," she replied, fidgeting with her ticket and keeping it out of his reach. "Lady," he insisted, "my ticket is 107 and you're in 107." Bruce Willis was onscreen now, and the Chelsea boys were getting impatient. "We're waiting!" they called from the aisle. "This is real sickening," she said, standing up, "this whole damn shit." Defeated but defiant, she began moving to her rightful spot, on the aisle. "He told me to sit in that seat," she said, pointing to an usher who wore a MY SEAT IS SAVED button. "That jackass." PATRICIA FALVO

Photograph by Evan Kafka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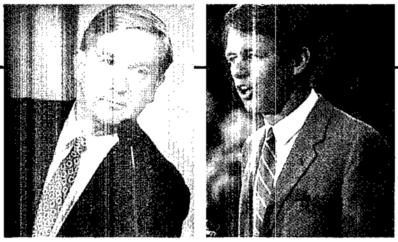
POLITICS

Mass Exodus



Born-again New Yorkers: Weld and Kennedy.

● WHEN WILLIAM WELD—ONE-AND-A-HALF-TERM MASSACHUSETTS governor and no-term U.S. ambassador—announced plans last week to move to New York, it looked like déjà vu all over again. Back in 1965, Bobby Kennedy also moved from the Bay State to the Empire State, to position himself for what *looked* to be a fast-track Senate campaign. Weld—bloodied but unbowed after his punishing round with Jesse Helms—says he's just going to be working at McDermott, Will & Emery. But could he really be doing as Bobby did, and gearing up to run for Pat Moynihan's seat in 2000? The results of the following poll, conducted among prominent political thinkers, has a plus-or-minus-four-years margin of error. JOEL ROSENBLATT

NAME	QUOTE
DICK MORRIS Former talk-show host, former Clinton adviser, former Trent Lott adviser	"He roots for the Yankees. Not the Red Sox, the Yankees. It would have been a scandal if it had ever come out while he was governor. It's like being a Protestant in Rome. . . . My feeling is that Clinton might appoint Weld attorney general. Then I think he's most likely to switch parties and take with him a good piece of the left wing of the Republican Party."
ARTHUR SCHLESINGER JR. Kennedy confidant and historian	"If Weld's politically ambitious, he better stay in Massachusetts. He's an adventurous man, a man of intelligence—well liked even by Democrats, and in Massachusetts. But the Republican Party in New York bears no resemblance to the Republican Party of Rockefeller, Javits, and Lindsay. That's a party that would have welcomed Weld."
NORMAN ADLER New York political consultant	"He's going to have to go to the Abraham Lincoln dinners and get himself on radio and TV. Enough to get himself known. The fact that he was the prettiest boy on the block in Boston may cut very little weight on the sidewalks of New York. Maybe he's just trying to make a good living and get a better meal."
STUART STEVENS Republican pollster who numbers Weld among his clients	"He is a star. After he withdrew his ambassador nomination, he looked much more like the president than the president looked. And he and Rudy were U.S. attorneys together. Rudy came up and campaigned for Bill in the Senate race toward the end. These two guys are closest to changing the political landscape. Call Rudy and ask him."
KELLYANNE FITZPATRICK President of Vox Futuri, a political "do tank"	"If you're Bill Weld, you've got to do something funky, because he suffered a major, major setback. The whole political culture would love to see a Pat Moynihan-vs.-Bill Weld race—talk about who's a Democrat and who's a Republican in that race. It would really turn political androgyny into a whole new cottage industry. That would be incredible, actually."

NICE JEWISH BOY SEEKS HOT-BLOODED JEWISH GIRL FOR LOVE IN COLDER CLIMES PART V

● JAY RAMRAS, THE ALASKAN restaurateur here on a mission to find a Jewish wife, has no time to return home for Thanksgiving. With his self-imposed January deadline fast approaching, he's planned a working holiday:

● To start off the week, a promising date: Jay offered her a choice between tickets to *The Lion King* and a Torah reading, and she chose the reading. Even better, when asked if she'd consider moving to Alaska, "she said the answer is 'not no,' " reports Jay. "I can work with 'not no.' "

● On Thursday, Jay will be making his Broadway debut—as a clown in the Macy's Thanksgiving parade. Then, for the rest of the day, he's off to Long Island to hang with a woman named Lizzy. "Just a pal," says Jay. "We're gonna sit on the floor and watch football."

CRITIC'S EYE

When Good Vibes Happen to Bad Characters: Why *ER* Is DOA

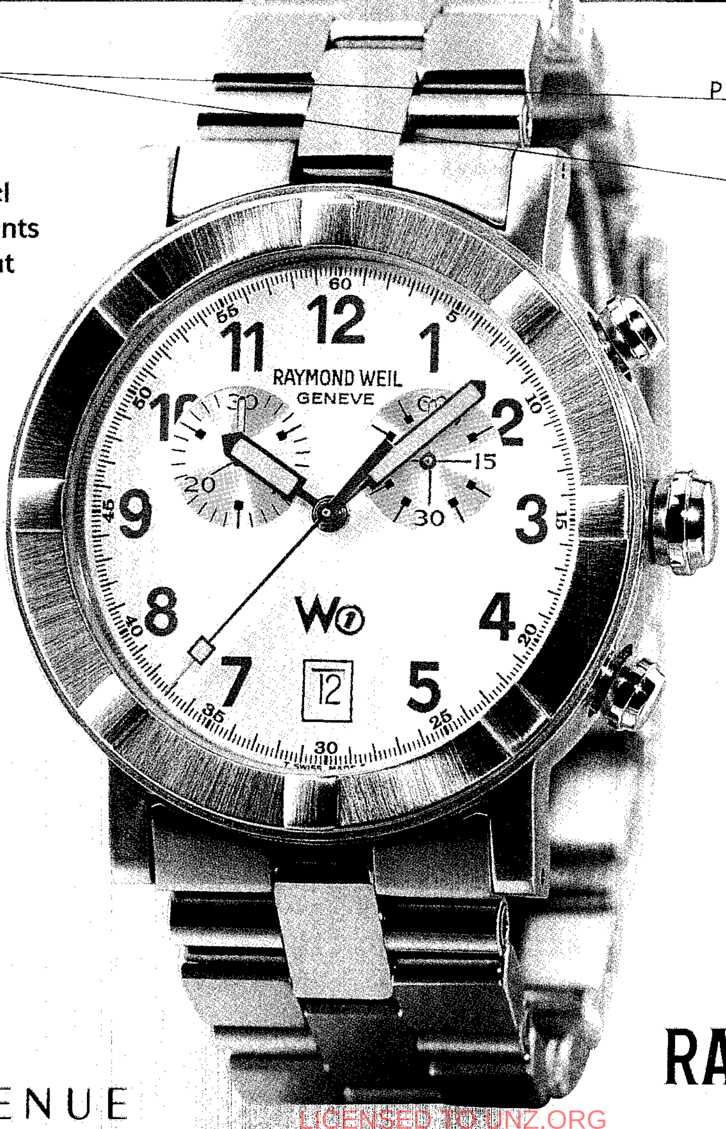
THE FIRST SYMPTOM APPEARED WHEN CHIEF RESIDENT KERRY Weaver—a crutch-wielding harpy with lips so taut you half expected fresh pasta to squeeze through—found out her colleague was HIV-positive and suddenly got all gooey and supportive. Soon after, Peter Benton, the surgical resident with a malignant chip on his shoulder, fathered a preemie, which led to tender late-night feedings and the tendency to fall asleep, adorably, on the job. Finally, the resident satyr, Doug Ross, found true love with the woman whose heart he'd previously shattered.

The diagnosis seems clear: *ER* is suffering from advanced *M*A*S*H*-itis—a prime-time condition characterized by the irreversible humanization, moral rehabilitation, and eventual cutesification of TV characters initially distinguished for their bracing unpleasantness.

Unsympathetic principal characters are the catalysts of good drama—they give everyone else something to react to. (Comedies, too: Hot Lips at first had a strong, vinegary presence, and Murray would have been lost without Ted.) So whether it's the fault of writers intrigued by the inner children of annoying adults, or actors eager to play more "sympathetic" characters, late-onset niceification is fatal even in the best of shows: You knew *My So-Called Life* wasn't long for this world when the bitchy parents became cute.

With *ER,* the syndrome is complicated by outbreaks of novelty, visible in this season's ballyhooed "live" premiere—as strained as *M*A*S*H*'s near-death dream sequences and as dramatically compelling as polenta. More recently, two male leads ditched the ER altogether for a shiny teal convertible and the wide open road in order to confront family demons and, presumably, find themselves. When a situation drama has to leave its own premises—both literal and figurative—in search of its characters, the audience won't be far behind. It knows a flatliner when it sees one. DANIEL MENDELSOHN

Photographs: top left, Steven Senne/Sipa; top right, Gamma-Liaison; bottom, Globe Photo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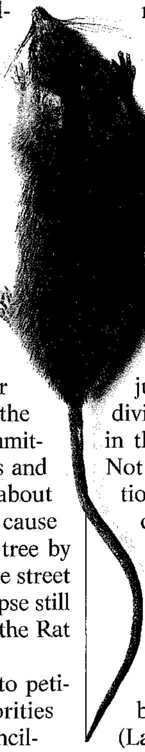
RAT CITY

PERIODIC DISPATCHES FROM THE WAR ON VERMIN

Chelsea Mourning

In a city of rat-plagued blocks, the stretch of 17th Street between Eighth and Ninth Avenues might just be in a class by itself. On the east end, the subway is undergoing reconstruction; on the west end, the sewers are being dug up. Between them, an army of rats has been ousted from its subterranean lair and now lingers in plain sight, seemingly emboldened by its numbers, refusing to scatter. It's like a great big Rat Pride parade.



"Usually, there are four or five outside of my building," says Sarah Wayland-Smith, a block resident. "I wait to see which way they want to go before I can go in." "They jump out at you," says Ben Siegel. "I've kicked them; I've stepped on them. I walk down the middle of the street where their flattened corpses are."

So six months ago, Siegel and his neighbor Susan Lerner formed the 17th Street Planting Committee. Their green leanings and their murderous ideas about vermin found common cause when rats killed an old tree by digging a tunnel up to the street through its roots. Its corpse still stands. "Now we call it the Rat Tree," says Lerner.

The committee tried to petition the relevant authorities but found no relief. Councilman Tom Duane's office offered nothing but sympathy; Jessica Greer, the district manager of Community Board 4, was persistent but powerless. The community assistance unit—City Hall's liaison with community boards—directed her to the Department of Health. But the department was no help, either; its inspectors usually just issue summonses to individual property owners, who in this case are not to blame. Not even the recent convocation of a citywide task force on rats has done the block any good.

With nowhere else to turn, the block's co-op owners have banded together and hired exterminators to target all the buildings and all the yards. (Laying poison in public areas, of course, is illegal.) Wayland-Smith has offered to photograph the vermin, for purposes of official documentation. And residents have been trying to figure out how to get themselves put on the mayor's list of the worst-infested blocks, which rotates every sixteen weeks.

But according to Greer, such grassroots efforts aren't enough. "The so-called special commission from the mayor's office has nothing to do with any of the local boards and hasn't contacted them at all," she complains. "The only way it's going to get solved is if the Department of Health has specific personnel assigned to the rat problem and a hot line for landlords." But for now, these are just wishes. And with each passing day, the 17th Street Rat Pride movement gets one step closer to seceding from Chelsea and declaring itself an independent Rat Nation.

Kate Aurthur

THE SCENE

Star Wars

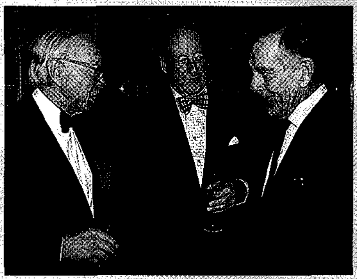
Text by Vanessa Grigoriadis

Photographs by Patrick McMullan

"What if the world had no borders, and we all went around hand-in-hand?" Celine Dion asks. Before breaking into "Kumbaya," she's overrun by a phalanx of paparazzi. Tonight's charity event benefits The Time For Peace, but the atmosphere is more like war—or at least a small-scale police action. David Helfgott, stealthily weaving through the crowd, dodges the 50-odd headset-wearing P.R. agents and observes, "Peace graceful attitude gratitude smiling simple keep it simple risk-taking very very different smile." As the P.R. guerrillas set sights on Veronica Webb, she launches a geosartorial offensive: "This gown is a map of the world, so it represents the world, but it's sheer and has no hems or borders because there are no borders for peace." She flips the tail end of South America over her shoulder. "And, I must say, I feel naked and I feel fabulous."

At Bergdorf Goodman, Viscountess and Viscount Linley launch the Viscount's furniture line.

Oksana Baiul at the Youth EnterNet gala for New York Kids.



Arthur Schlesinger, Osborn Elliott, and Morley Safer celebrate the publication of Bishop Paul Moore's memoir, *Presences*.

At Le Cirque 2000, Marion Javits, Mary Tyler Moore, Dominick Dunne, Martha Stewart, and Blaine Trump for Dunne's *Another City, Not My Own*.

Veronica Webb at the Time for Peace Awards, held at Tourneau's 57th Street store, Carnegie Hall, and Lespinasse.

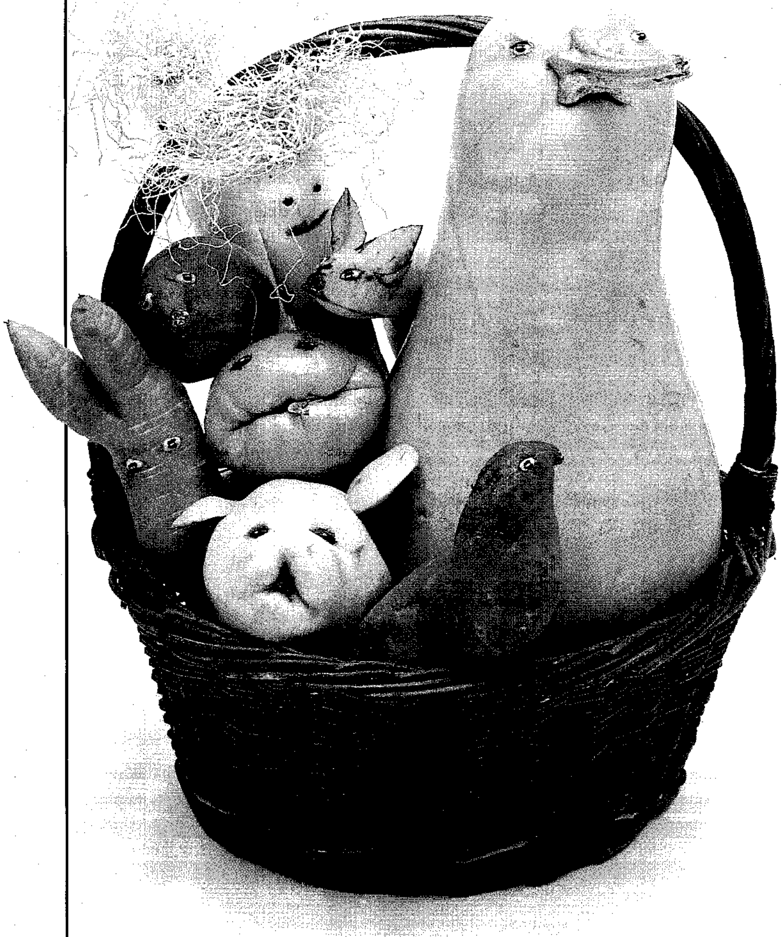
At the screening of American Movie Classics' *The Last of Sheila*, Todd Oldham and Dyan Cannon.

At the book party for *Dance Ink*, J. Abbott Miller, Patsy Tarr, and Elizabeth Streb.

Photograph by Peter Samuels/Tony Stone Images.

GOTHAMSTYLE

EDITED BY DANY LEVY



Animal, Vegetable, Minimal

Joost Elffers, author of the acclaimed *Play With Your Food,* is not only a minimalist; he's a vegetablist. So he approaches the Thanksgiving spread a bit differently from most. ("Turkeys are too decadent," he says, referring presumably to the eating of them rather than to any lifestyle choices the fowls may make while alive.) At left, Elffers's holiday creation: a harvest basket full of carrots, yams, and squash.

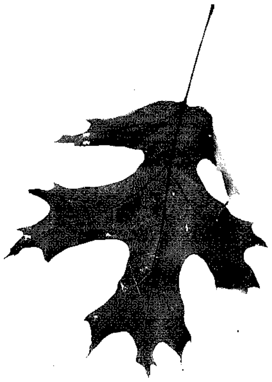
Yin and Yam

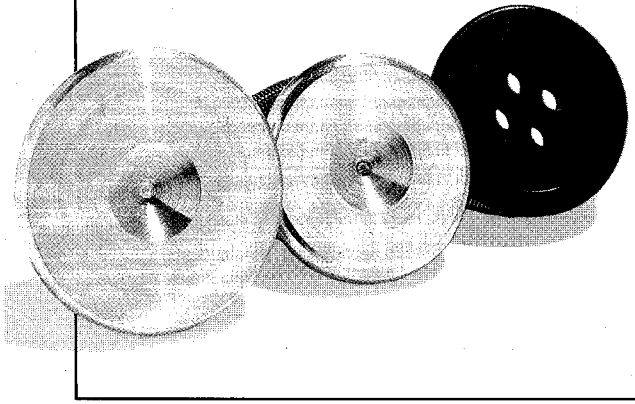
Recipe for a feng shui Thanksgiving, according to R. D. Chin, an architect and interior designer who specializes in the ancient Chinese philosophy:

- **Use red napkins. Red is a lucky color.**
- **Use napkin holders with the yin-yang symbol, which connotes balance—the essence of feng shui.**
- **Use square mirror place mats with round dinner plates. Mirrors reduce stress and open opportunities. Round connotes Heaven. Square connotes the earth. Round on square connotes Heaven on earth.**
- **Hang a multifaceted crystal ball on nine inches of red string above the center of the table. Crystals symbolize healing energy with their rainbow colors.**
- **Have a beautiful and colorful flower arrangement greeting your guests. Flowers bring good luck.**
- **Light a votive for each seating at the table. Candles connote positive energy.**
- **Use a bright-sunshine-yellow serving dish for the turkey. The "center" of the space or table connotes the emperor's colors.**
- **Serve a nine-course meal. Nine (or multiples of nine) is a very powerful number. The tenth dish will be dessert, which connotes completion.**
- **Serve a turkey dressing with rice. Rice connotes abundance and prosperity.**
- **Finally, install a water fountain in your home and have people throw coins into the fountain to make a wish. Water connotes money.**

Fall in a Heap

The rest of the country may regard fallen leaves as mere detritus to be raked, bagged, and composted, but nature-starved New Yorkers are paying good money to have them shipped into their homes. For $25, the "Bag of Fall," available from My Brother's Farm (assorted leaves, dried flowers, grasses, gourds, and corn), can lend your dining table—or indeed any odd corner of your apartment—a lovely late-autumn feel. And when the holiday's over, the contents can fertilize your window box.





Pushing Buttons

You might not think the British Isles would have much to add to a colonists-only holiday, but a notions company in Yorkshire, England, has come up with a handy item to alleviate the discomfort of post-turkey bloat. The Extend-a-Button, which loops around whatever ordinarily closes your trousers, expands as necessary to accommodate the bounty of your harvest table. £5.99 (about $9) for a package of three. Berkeley Products UK, Ltd. (44-1-977-684-254).

Photographs: clockwise from top left, John Fortunato; James Worrell (2). Illustration by Kimberly Roberson

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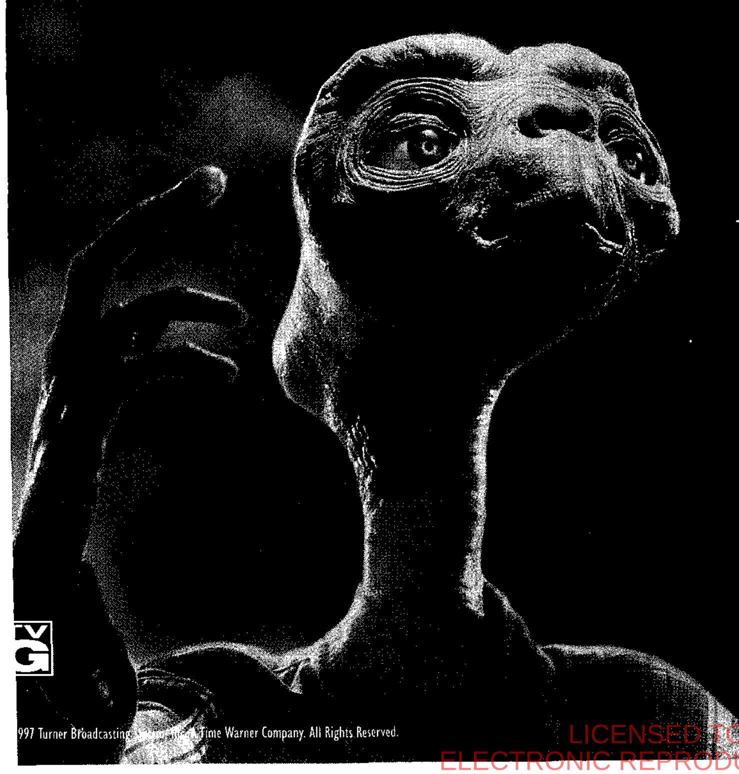

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THE CITY POLITIC MICHAEL TOMASKY

Rudy's Better Half

Petulant, authoritarian, puritanical, tough on crime: La Guardia and the current mayor could be brothers. But there's one thing Fiorello did that Rudy hasn't: build.

FROM THE *PLUS ÇA CHANGE* FILE, let's pluck the opening lines of Chapter 24 of *Patience and Fortitude,* William Manners's 1976 biography of Fiorello La Guardia:

"No sooner had La Guardia been re-elected than he felt the irresistible pull of another office, the Presidency of the United States. It had tugged at him before; and this explained, in some measure, his ever-closer ties with the New Deal. Was it merely the gossamer of a lulling daydream: the son of an Italian immigrant who becomes a successor to ineffable giants, Washington, Jefferson, Lincoln—and Franklin Delano Roosevelt?"

As we know, the intervening decades have done nothing to dull the luster of the "son of immigrants" story line. And La Guardia, in this respect, had his bases covered nicely for a New York politician of his era: Italian father, Jewish mother. In the early months of 1938, he had just won re-election by an overwhelming margin, with the support of every party from Republican to Communist, Tammany Democrats of course excepted. And then, as now, a successful mayor of New York was immediately slotted a contender (remember that Roosevelt always faced opposition—Huey Long would have challenged him in 1936 had not Long's assassin decided the matter, and it was by no means clear in 1938 that FDR should seek an unprecedented third term).

La Guardia had more charm than Rudy—but notice the fist.

Rudy Giuliani received Texas governor George Bush Jr. recently, but the more flamboyant La Guardia did it the other way. In the spring of 1938, off he went on a swing through those parts of the country where egg creams were in short supply. "I'm not a city slicker," he told the Illinois Agricultural Association. "I don't know anything about farming, but I do eat." He was being coy; having spent a large part of his childhood in Prescott, Arizona, he must have known something of the world beyond the boroughs, as the tens of thousands who came out to greet him in places like Wichita Falls, Texas, and Guthrie, Oklahoma, attested.

In the glow of his recent re-election triumph, Giuliani is looking upward as well. And with the regular invocations by the mayor and his people of La Guardia's name, an invitation is clearly being issued toward comparison. But it's a comparison about which, for various reasons, the mayor ought to be careful.

SURPRISINGLY, BECAUSE ONE WOULD NEVER know it from the folkloric La Guardia we're spoon-fed today, the two men are most alike in ways that do neither of them much credit. Like the current mayor, La Guardia could be surly, petulant, even authoritarian. Because he carried the freight of a reputation as a softhearted leftie, La Guardia understood even then the importance of being tough on crime. In those pre-social-work days, that mostly meant the underworld, but La Guardia was not above the occasional overt declaration in favor of police brutality. His puritanical streak, at least as wide as Giuliani's, carried him on various crusades against dirty magazines and at one point led the Police Department to burn some "obscene" books, Twain included.

Both men were finely attuned to public nuisances. In La Guardia's day, the streets of the city hummed with the music of hurdy-gurdy men. In 1936, the La Guardia administration abruptly banned renewal of their licenses, the mayor arguing that their presence encouraged public begging and endangered children, who might follow them around entranced and oblivious to traffic. Unlike the squeegee men, the organ-grinders had more than their share of defenders, but La Guardia couldn't be moved. Another biographer, August Heckscher, surveyed the contretemps and concluded that between "making New York a more humane place and imposing upon the city his own somewhat quixotic views there was a narrow line."

The most troubling Rudy foreshadowing is to be found in what was clearly La Guardia's nadir, his disgraceful handling of the Bertrand Russell affair. On October 1, 1939, the Board of Higher Education named Russell to an appointment in the philosophy department at City College. Russell's work as a mathematician and philosopher stood above reproach; but views expressed in certain of his works, most notably *Marriage and Morals,* were stiff tonic for the swivel-chair moralists of the day. A cowardly bishop by the name of William T. Manning, who called Russell "an ape of genius," led the crusade against him, and La Guardia signed on.

In rapid succession the following

Photograph from Archive Photos.

IN A CRASS
AND
INSINCERE
WORLD

SOMETHING THAT ISN'T.

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12

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spring, the board resolved to stand by Russell; a lawsuit challenged the resolution, and a court supported the challenge; and La Guardia released his budget, with funds for Russell's chair dropped. John Dewey tried to intervene, as did the mayor's trusted mentor, Charles Burlingham ("If Bishop Manning had kept his fourteenth-century trap shut, the noble earl would have come and gone without notice"), but to no avail. The controversy cost Russell not only the CCNY post but the chair he had held at the University of California. Put Giuliani in La Guardia's position, imagine how today's armies in the culture war would line up in a similar case, and decide where the mayor would probably land.

STILL, LA GUARDIA *WAS* A GREAT MAYOR. It was during his term that New York became, to borrow a phrase, the Capital of the World. This was not all La Guardia's doing, of course, but he must have done something right.

It's easy to say in retrospect of such people that their greatness was in them from an early age, but in La Guardia's case, it seems a valid assertion. Born in Greenwich Village and reared in Arizona, he became a flying ace in World War I, then traveled extensively through Europe afterward and seemed innately to understand the world in all its seamy glory (he had spent time in Trieste, his mother's birthplace, home at the time to sailors and spies and Italo Svevo and, briefly, James Joyce). As a result of his travels, he could speak to his various constituencies in nearly a half-dozen tongues—Italian, Yiddish, Hungarian, and German—discoursing knowledgeably to each group about its historical struggles. His sympathy for the immigrant and the worker and even the nonworker (this being the Depression, he expanded the relief rolls) was learned, it seems safe to say, from experience and not from polling.

He undertook vast civil-service reform, at a time when Tammany's straitjacket control of government had seemed intractable. He dedicated schools and hospitals and clinics by the score. Though distressingly soft on Mussolini, he was forceful enough a critic of Hitler's Germany that Secretary of State Cordell Hull winced more than once. He almost always sided with the underdog and, balancing his puritanism, had that touch of the picaresque that today's bland politicians shrink from showing but that La Guardia paraded with brio (and of which Giuliani has not a pennyweight).

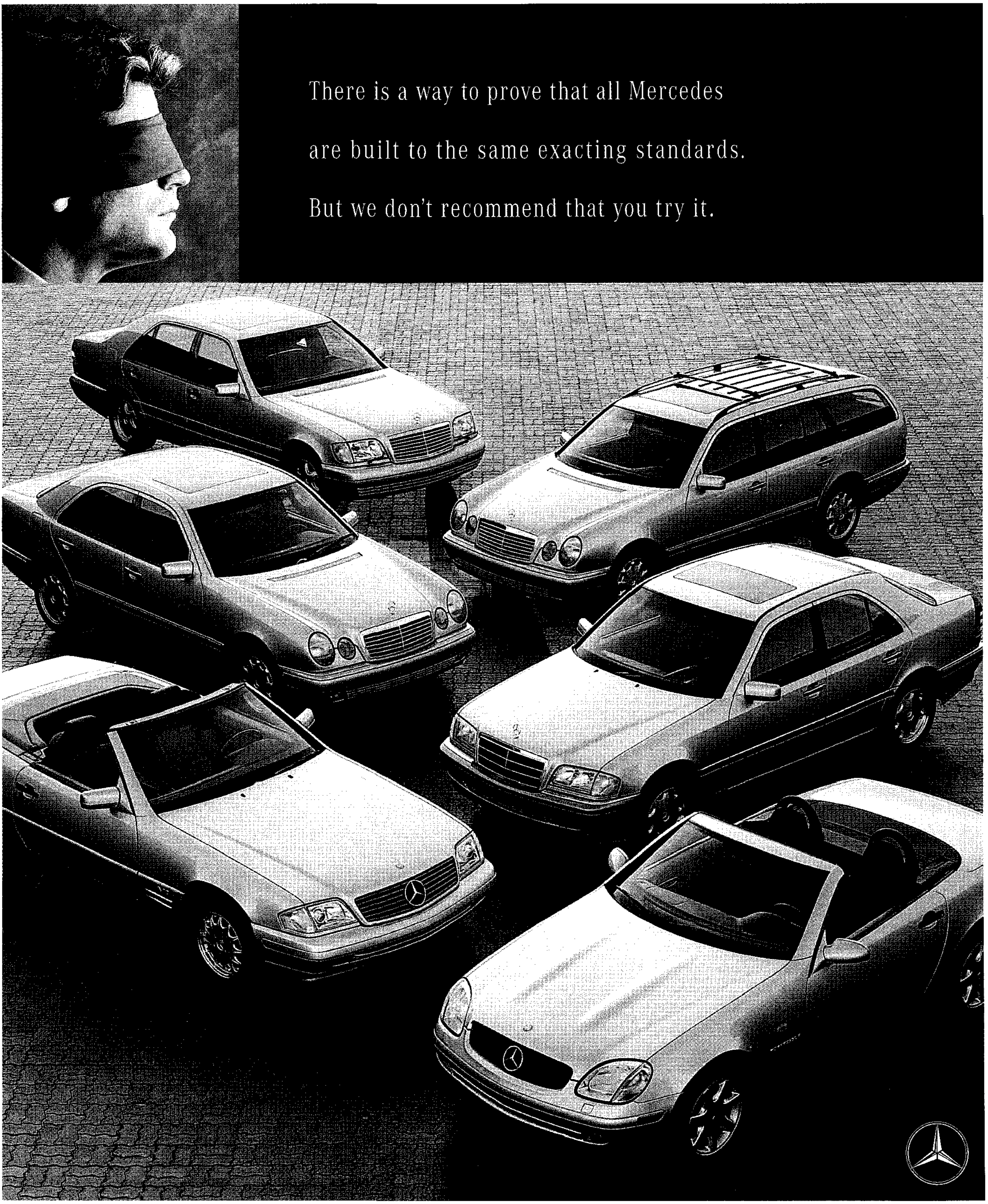
But most of all, he built. During La Guardia's second term alone, we got the Bronx-Whitestone Bridge, the Queens-Midtown Tunnel, many housing projects, and what he had originally been content to call North Beach Airport, immediately named in his honor by a City Council caught in an atypical swoon. And, on what had theretofore been a garbage dump, the World's Fair. True, much of the credit for all these accomplishments is due the WPA, Franklin Roosevelt, Harold Ickes, and of course Robert Moses, who had established his empire in such a way that he could sometimes move on such projects whether the mayor wanted them or not. But there's only one mayor, and you don't hear many hopeful politicians comparing themselves to Moses.

THE TIMES ARE VASTLY DIFFERENT, OF course. The bridges and tunnels and parkways and housing developments, which were such dramatic auguries then, groan today under the burden of too much traffic or too little attention. No one, not Giuliani, not most Democrats, even thinks about public-works programs.

But if Giuliani really wants to emulate his hero, he ought to think about ways to be a nineties La Guardia. Four years ago, Giuliani promised that crime would go down by unheard-of proportions. Not many people believed it, but it happened.

There's something else not many New Yorkers believe we can do anymore, and that's build. Now that people really want to live here again, giving them amenities seems a reasonable next step. But: A comfortable and fast rail line to the airports has been a joke for three decades running. A park along the West Side? Please. Ever examine the wasted waterfront along the Harlem River? The mayor shows occasional signs of thinking about these things. His announcement of support for the rail-freight tunnel from Brooklyn to Staten Island was, for me, one of the high points of his first term. But it wasn't mentioned during the entire campaign. As physical stamps left by mayors go, the Disneyfication of Times Square is rather a mixed one.

La Guardia, of course, never achieved higher office. But he never, even during his austere wartime third term, quit thinking about new ways to help the city. Giuliani might best ponder his future by pondering ours. ▬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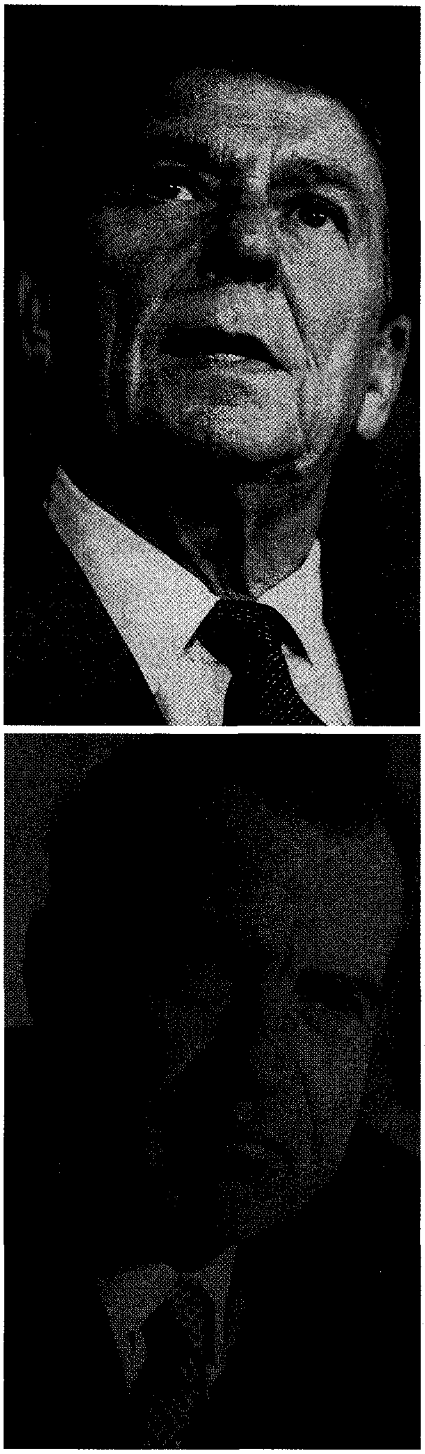
THE NATIONAL INTEREST HANNA ROSIN

Ancestor Worship

In a time of crisis, spurred on by a new Reagan biography, the Republican brain trust is calling on past presidents to restore their party to greatness.



Morning again for Reagan and Nixon.

GEORGE BUSH JR. SHOWED UP AT the opening of his father's library to smile and wave and look generally presidential, and if you watched, you might get the impression that Republicans were at peace with their past and hopeful about the future. Had it been the Reagan-library opening, however, you might have gotten the real picture. Republicans are, in fact, sunk in a kind of party-wide wallowing in nostalgia, an embarrassing last grasp at Morning in America.

These days, it is hard to find a Republican institution not in crisis, from Congress to conservative magazines to the Christian Coalition. They've tried out every form of capturing the Fourth Wave: smaller government, Gingrichism, cultural conservatism, Democratic scandal—but none has thus far been successful, and now the right is gripped by a fever Walter Benjamin once called the hunt for a "usable past," characterized by a need to "seize hold of a memory as it flashes up at a moment of danger." It is a history that grasps at bits of the past and refashions them to justify the shaky present. Used by movements in crisis, its accuracy is secondary to its inspirational power.

The fever is fueled by resentment at Clinton for all his maddening good fortune. Each time he gets credit for a booming economy, for lower crime rates, for honesty (honesty!), each time his approval rating goes up a point, their fever goes up by one degree of hot rage. So they turn for help to their ancestors: Reagan, who is really responsible for the good times; Nixon, whose crimes pall next to Whitewater and campaign-finance scandals; and Teddy Roosevelt, the right-wing version of a testosterone bureaucrat.

This ideological Mount Rushmore is only likely to make their desperation more obvious, especially if you examine the gap between the new, revised version of these figures and who they really were.

Ronald Reagan: Older conservatives are forever fighting over scraps of Reagan's legacy. But the latest worship is surprising for its source. Dinesh D'Souza this week published a book called *Ronald Reagan: How an Ordinary Man Became an Extraordinary Leader.* D'Souza was once at the center of a vital conservative revival; he is the young founding editor of the right-wing *Dartmouth Review,* hardened in the anti-p.c. wars, a step beyond Charles Murray in his race obsession. Which makes it astonishing that he should now waste his energy on bland hagiography.

D'Souza's book lapses often into a junior-high-school tone generally reserved for George Washington and Abraham Lincoln: "The nation's woes called for nothing less than a man who could turn the tide of history and renew the American spirit," he writes. "In California, there was such a man." And later, "I like to think of him riding off into the sunset, a lone horseman silhouetted against an open sky." Yet the book's juvenile tendencies have not at all deterred the brain trust of the right from praising and excerpting and fawning over it; the book actually made the covers of the *Weekly Standard* and the *National Review* in the past month.

D'Souza reimagines the found comedy of the Reagan administration—the president's astrology charts, his jellybeans, his mid-meeting naps—as hitherto undiscovered marks of an erratic and wizened genius. Reagan's "otherworldly quality," which many attributed to Nancy's frequent zodiac parties, is really the sign of a "visionary." His habit of popping a steady stream of jellybeans into his mouth during meetings, or zoning out to doodle in his notebook, were actually an elaborate code of secret cues to his aides: Jellybeans meant people were getting "overly heated or technical." Doodles meant the meeting was getting boring. Reagan once met his secretary of Housing and Urban Development at a party and called him "Mr. Mayor." But this social faux pas was merely a reflection of his ideals: He didn't recognize his own Cabinet member, D'Souza explains, because he saw HUD as a "rat hole of public policy."

The Reagan in D'Souza's book is a Disney character, airbrushed and sanitized and nowhere near a real human being (though one imagines it's not far off from Reagan's own self-image). But William Kristol, editor and publisher of the *Weekly Standard,* uses D'Souza's book to beat

Photographs: top, AP/Wide World; bottom, UPI/Corbis-Bettmann.

up on his colleagues. To his amazement, "today's conservatives neither study nor imitate his example," he writes. To escape their current predicament, they have two choices: either "hope for another Reagan" or, short of that miracle, "work to reinvigorate Reaganism." His legacy of "serene confidence" and "political courage" is their only hope.

But what exactly is Reagan's legacy? *Legacy* implies a set of principles, set down in policy, like the New Deal or the Great Society. But Reagan's legacy, if he has one, is a list of Orwellian certitudes: Soviet Union evil, America good. Taxes evil. Weapons good. Government evil. Markets good. Even Kristol can come up with nothing more specific than campaign-ad boilerplate, things like "It was Reagan's confidence that made possible his boldness" or "Reagan was confident that what America stood for was right."

At least the subtitle of D'Souza's book is accurate: Reagan certainly was an ordinary man, and he certainly became an extraordinary leader. But that sort of miracle can't be willed or planned or imitated.

Richard Nixon: How do you keep people interested in Clinton scandals, now that the Senate hearings are dead? Well, there's always the "worse than Nixon" line, the Beltway equivalent of "worse than the Holocaust." "This is the most systematic large-scale effort I've seen to get around the law that I think we've seen, certainly since Watergate," Gingrich said this March about the campaign-finance scandal. "I believe in the long run this is going to be a bigger scandal than Watergate was," Gingrich said in July about the Filegate mini-scandal. Or make that Whitewater: "This is worse than Watergate," Al D'Amato said bluntly in March 1994, on what must have been a particularly frustrating day of hearings.

This downscaling of Watergate reaches a milestone this month with the publication of *The Impeachment of William Jefferson Clinton,* a fantasy docudrama by R. Emmett Tyrrell, the scandal-obsessed editor of the *American Spectator,* along with "anonymous" (not, one is safe to assume, Joe Klein). Tyrrell spins out the whole scenario, complete with hearings, talk shows, and psychic drama, including wicked renditions of a quivering Clinton and Dan Rather blather ("You can run buttermilk through a pipeline, but that don't make it oil.") Lest you think this is pure fantasy, Tyrrell attributes most of the (fictional) sleuthing in the book to Bob Barr, an actual congressman from Georgia who is leading a real live impeachment effort, with some support, and actually wrote the book's forward. In the book, it is Barr who discovers a smoking gun: a taping system set up in the White House by the legacy-obsessed Clintons. He is hardly surprised, Tyrrell writes portentously, that the Clintons are moving "step-by-step down the road Nixon has traveled." He quotes Bob Woodward, wildly out of context, saying, "I would give the Nixon White House credit for having a comparatively clean operation."

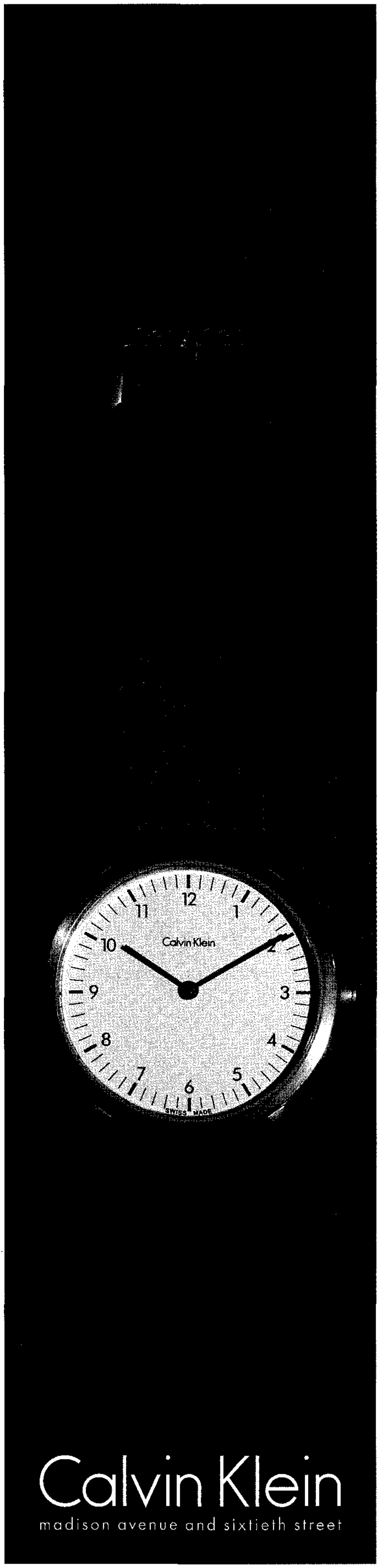
But anyone who has seen or read about the latest Nixon tapes knows Watergate was no clean hit-and-run. Venality poisons every minute of those 200 hours of celluloid. Fast-forward to a random point and you'll come across something like "You maybe can blackmail Johnson on this stuff," from Haldeman, or "The Jews are stealing right and left," from Nixon. And that's not even counting the troves of documents released in 1987, each one a perverse gem of paranoia. The videos discovered last month of Clinton back-slapping John Huang or yukking it up with some foreign-looking types are really not in the same league.

Teddy Roosevelt: In September, Kristol and his colleague David Brooks wrote an op-ed in the *Wall Street Journal* invoking Roosevelt while calling for "national greatness." Conservatives' relentless contempt for the nanny state, they argued, was foolish and politically suicidal. "How can Americans love their nation if they hate its government?" they asked. They called for a compromise, a "limited" but "energetic" government.

The solution sounds suspiciously like Al Gore's reinventing government, and, as usual, they provide no specifics to distinguish it. They make it clear they don't want a bunch of lefty social programs but big, big things, like buildings and national monuments. But surely they don't want to stake their future in a National Tourism Ministry. What this seems to be about is having it both ways, a kind of schizophrenic nanny politics that allows you to hate government and like it too.

"National greatness" sounds pretty anodyne to me; after all, who is for national mediocrity? But conservatives perceived it as heresy. Anti-tax libertarians were horrified by what sounded like a modified New Deal. Cultural conservatives balked at the thought of sidling up to a government tainted by sixties permissiveness. Kristol was laughed out of the room at the International Conservative Congress in October.

But the fearless Kristol is sure to come up with yet another hero soon. Next up: the long-buried brilliance of Chester Arthur. ■


Calvin Klein
madison avenue and sixtieth street

NEW MEDIA STEVE BODOW

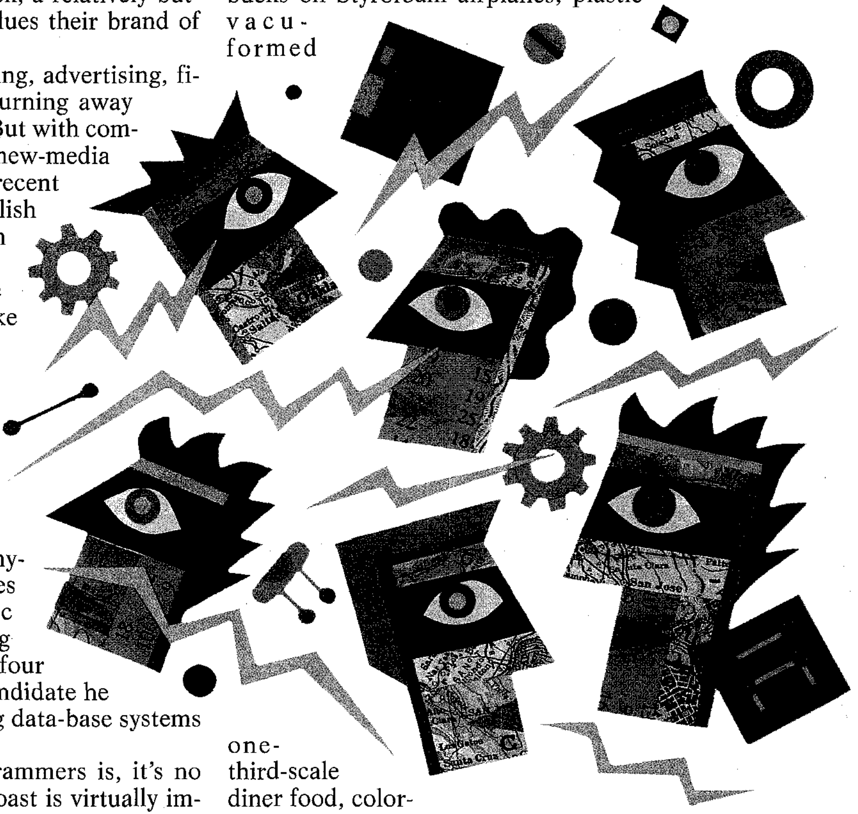
Get With the Programmers

New York may have Wall Street, the Four Seasons, and Barneys, but that won't do it for computer programmers. What they really want is Mr. Potato Head.

NEW YORK NEEDS HACKERS. YOU'D THINK THE CITY that never sleeps would feel like home to computer jocks, who never do, either. But when it comes to attracting them, New York may be its own worst enemy. What so often convinces people that this is the place to be—the big paychecks, the Establishment prestige, the quality bialys—can't always offset what most superachieving hackers see as the town's major drawback, a relatively buttoned-down corporate culture that devalues their brand of braininess.

Gotham-based industries like publishing, advertising, finance, media, and art will forever be turning away overqualified creative types at the door. But with computer programming, the linchpin of any new-media venture, that's just not the case. The recent Princeton graduate with a degree in English has little choice but to head to Manhattan for its publishing houses; not so if the sheepskin says computer science. The techie opportunities in outposts like Austin or Boston, or Seattle, or almost anywhere in California, rival—and sometimes outstrip—those in New York. Alex Santic of Silicon Alley Connections, a recruiting firm, considers it "quite routine" to get "four or five credible offers" for each good candidate he meets with skills in Java or in integrating data-base systems and Websites.

Given how hot the market for programmers is, it's no wonder that recruiting from the West Coast is virtually impossible, as most any headhunter will tell you. "If someone offered me a $150,000 job in California, I'd take that over the $200,000 job in New York," states Nils Lahr, 23, with the nonchalance of someone who has such problems. Young, cocky, and talented enough to back it up, Lahr is the kind of code-writing star new-media shops kill for. These days his top-ticket New York clients like Fox, CNNfn, and Bloomberg have to share him with what he calls a "bleeding-edge video-streaming" project in San Mateo. But despite his princely price tag—$1,000 to $1,500 a day—the California native just can't get used to Manhattan. It's not only that the apartments are small ("bad for telecommuting"). New York, for example, has no Fry's Electronics, California's famous Kmart-size electronics superstores. "It's important," he insists. "Hackers need to be near gadgetry."



Clay Shirky, former East Coast vice-president of technology at CKS Group, has a simple formula for nerd nirvana. "Three things keep a programmer happy: money, interesting work, and flexible plastic toys. Programmers need an irreverent environment—the kind of attitude that says, 'If you knew as much UNIX as I do, you wouldn't *have* to wear a shirt with buttons.' " To this end, Shirky has been known to binge at the Union Square Toys 'R' Us, spending hundreds of bucks on Styrofoam airplanes, plastic vacu-formed one-third-scale diner food, coloring books, and Mr. Potato Heads. Consider it management theory for the *Beavis and Butt-head* era: Build employee loyalty and keep energy high by giving out stuff that's cool. Creative types in advertising and TV have known this for years (hence, for example, the rarely idle foosball table in the *Spin City* writers' office). Programmers just want the same brainstorming props.

Joshua Levkov, a gearhead hunter with Otec, a technology-recruiting firm, reports that many of his clients, in New York and out, are starting to take steps to engender techie-friendly atmospheres, even if Slinkys remain off-budget. Companies are trying to create climates "no one would leave," he says, whether it's by banishing suits, serving regular bagel brunches ("breakfast" being a dirty word in any computer language), or offering

(continued on page 123)

Illustration by David McLimans.

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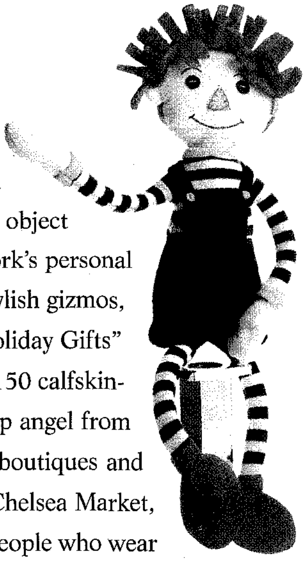
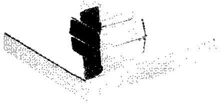


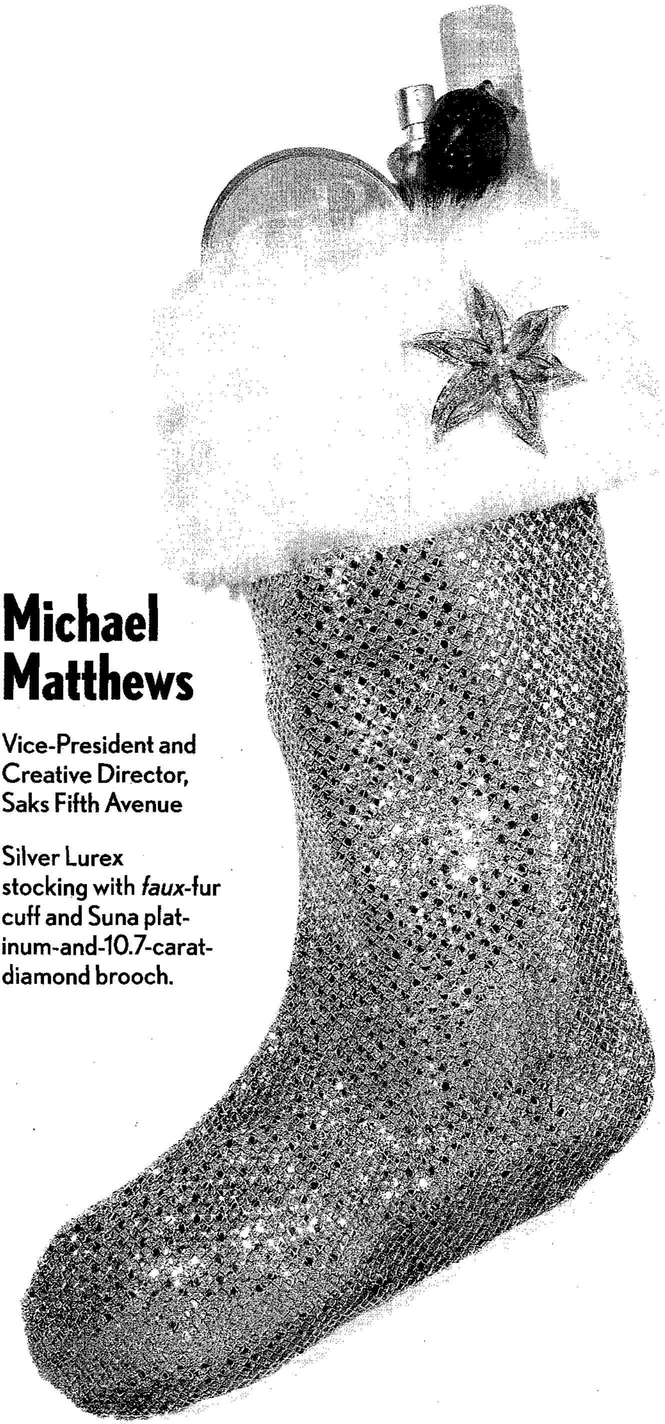
Spending money is never difficult in this city. Spending with taste, originality, and unflagging spirit is more challenging, especially when the prize is *someone else's* object of desire. Corky Pollan has made art of this endeavor since 1980; she is New York's personal shopper nonpareil. For months now, she has been cruising shops, culling the stylish gizmos, togs, and toys that go into her annual "Best Bets" magnum opus, *New York*'s "Holiday Gifts" issue. Her mission is to help you survive the nightmare of getting for giving. Sure, that $4,150 calfskin-and-pearwood folding chair from Hermès is irresistible, but so is the $2.98 plastic wind-up angel from Little Rickie. She takes you from the grandes dames of department stores to the edgiest boutiques and neighborhood trendsetters—this year, for example, offering a shopper's tour of TriBeCa, Chelsea Market, and Lafayette Street. Each season brings new discoveries—Minolta's camera designed for people who wear glasses, Gourmet Art of Vermont's chili-pepper vinegar—along with a few items that not only bespeak first-rate design but have about them an air of immutability. "I love the classics," Pollan says, noting the Armani umbrella and the Prada ski jacket that made her list of keepers. "That umbrella just *hits,*" she says. "And the ski jacket is almost revolutionary in its simplicity." Oh, but you knew that.



HOLIDAY GIFTS

Photograph by Richard Pierce.

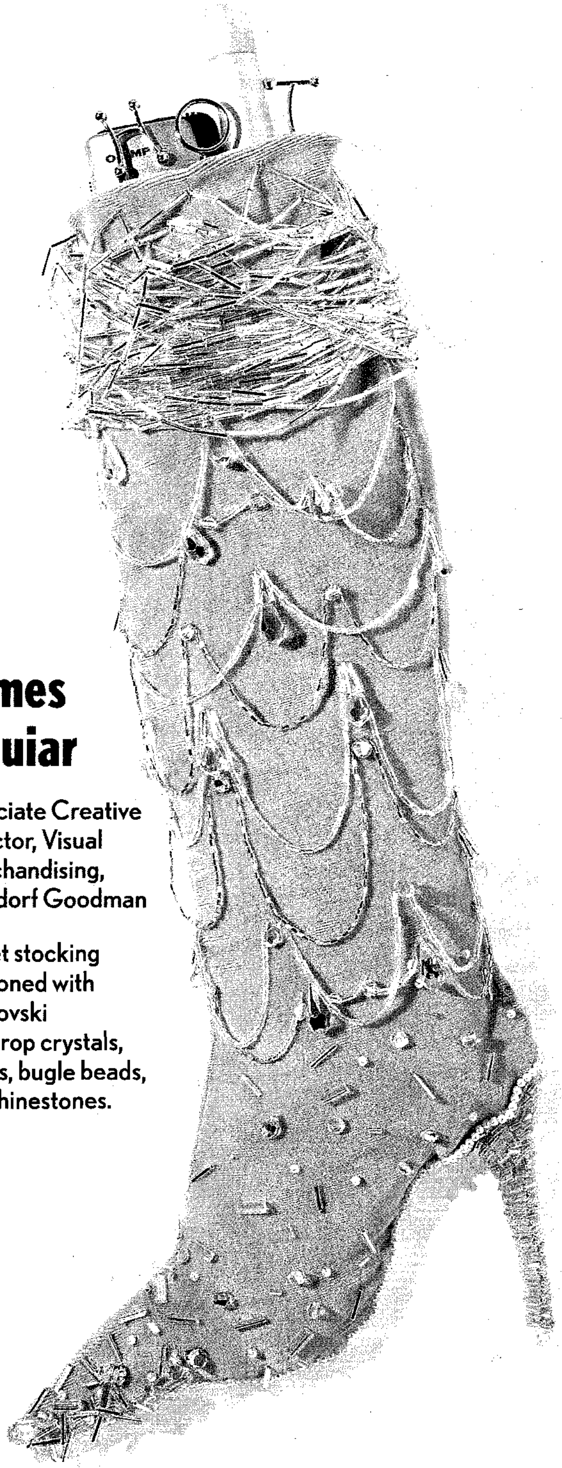
By **CORKY POLLAN**
Produced by **JORDAN SCHAPS**
Associate Producer: **MICHAEL GREEN**



Michael Matthews

Vice-President and
Creative Director,
Saks Fifth Avenue

Silver Lurex stocking with *faux*-fur cuff and Suna platinum-and-10.7-carat-diamond brooch.

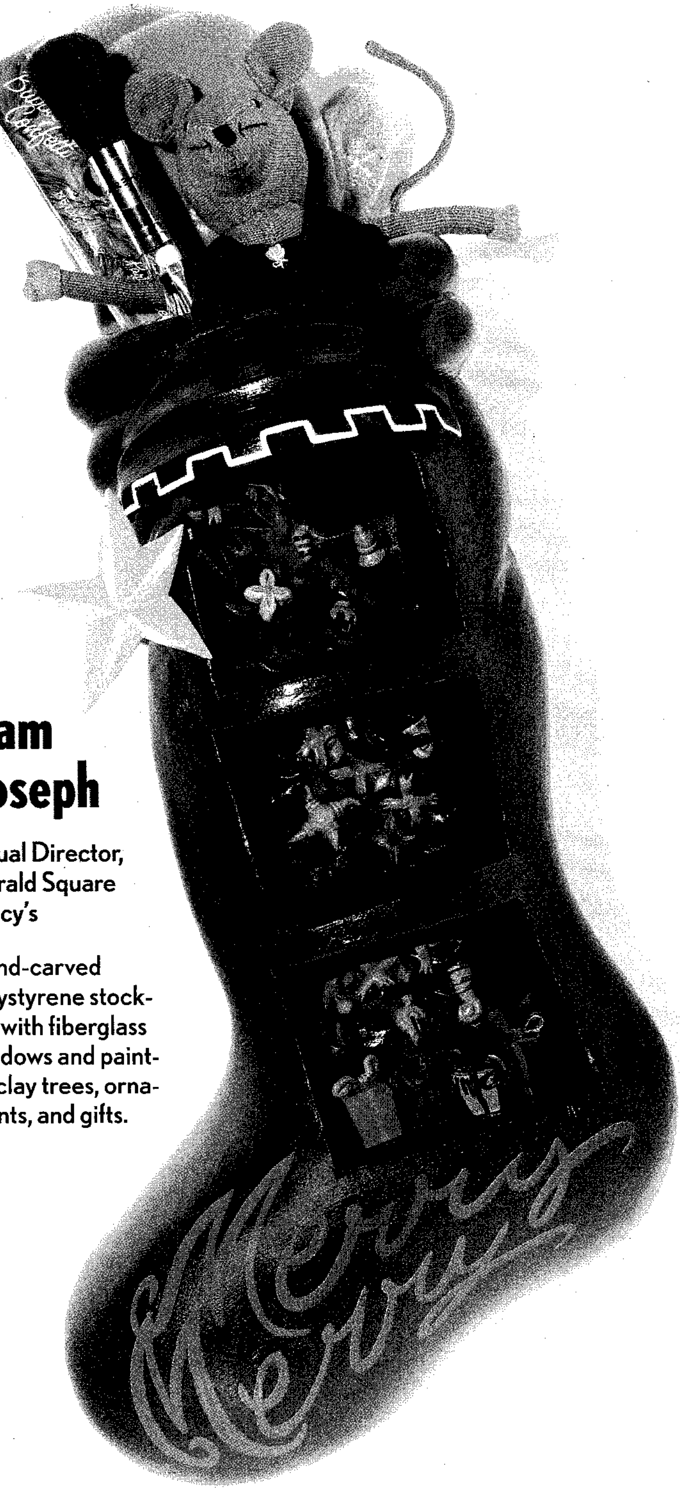


James Aguiar

Associate Creative
Director, Visual
Merchandising,
Bergdorf Goodman

Velvet stocking festooned with Swarovski teardrop crystals, pearls, bugle beads, and rhinestones.

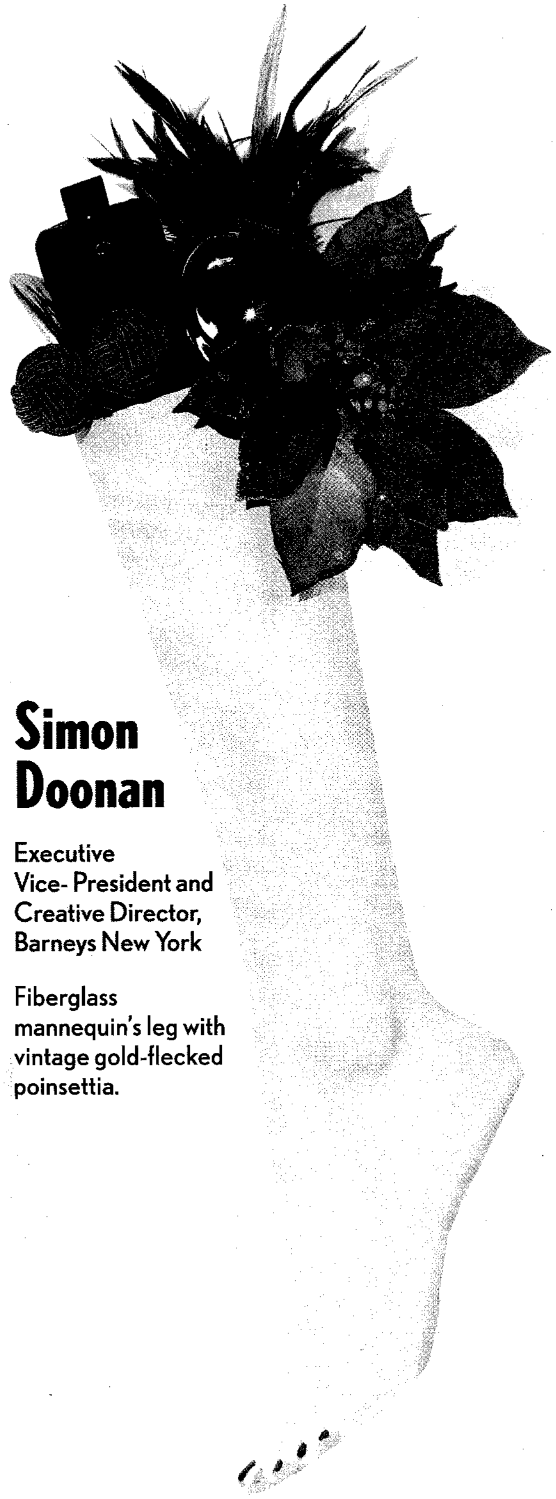
STOCKiNG



Sam Joseph

Visual Director,
Herald Square
Macy's

Hand-carved polystyrene stocking with fiberglass windows and painted clay trees, ornaments, and gifts.



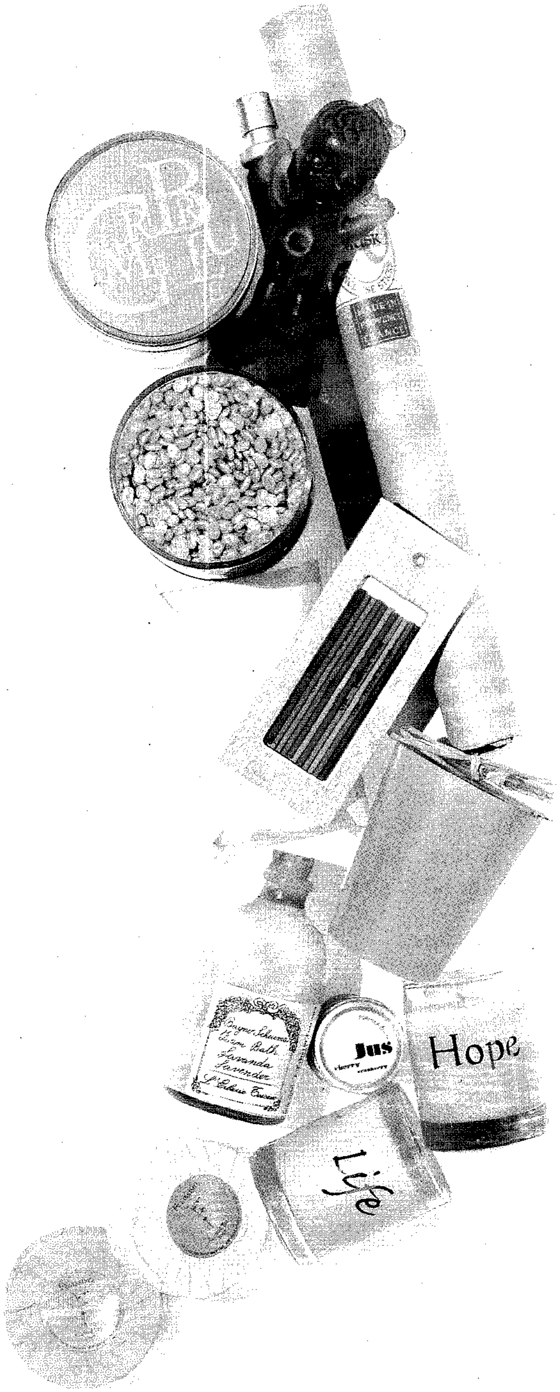
Simon Doonan

Executive
Vice- President and
Creative Director,
Barneys New York

Fiberglass mannequin's leg with vintage gold-flecked poinsettia.

Feats

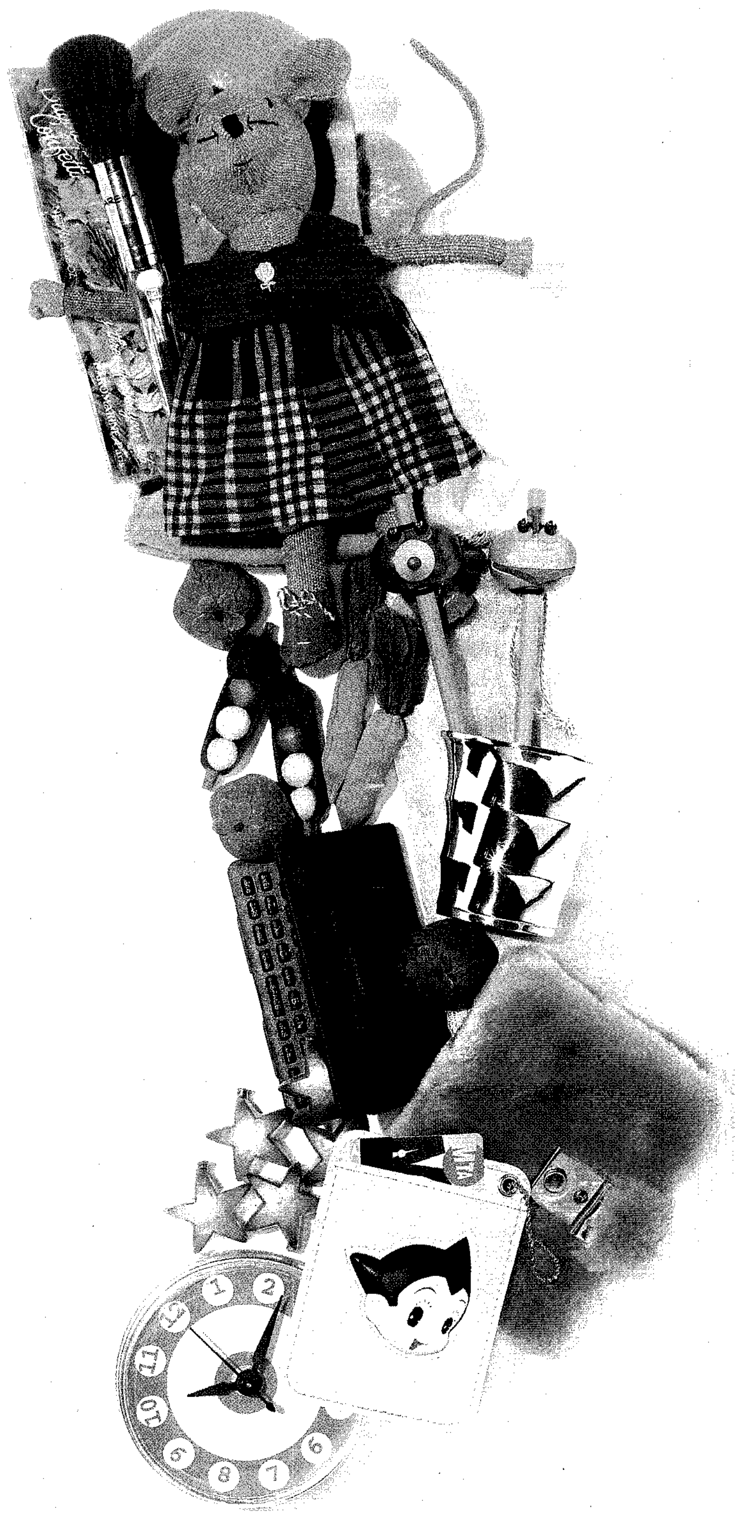
Four creative types **HANG IT UP IN STYLE** with their holiday stockings. Then we fill them, top to toe, with the coolest stuffers. Photographed by Monica Buck

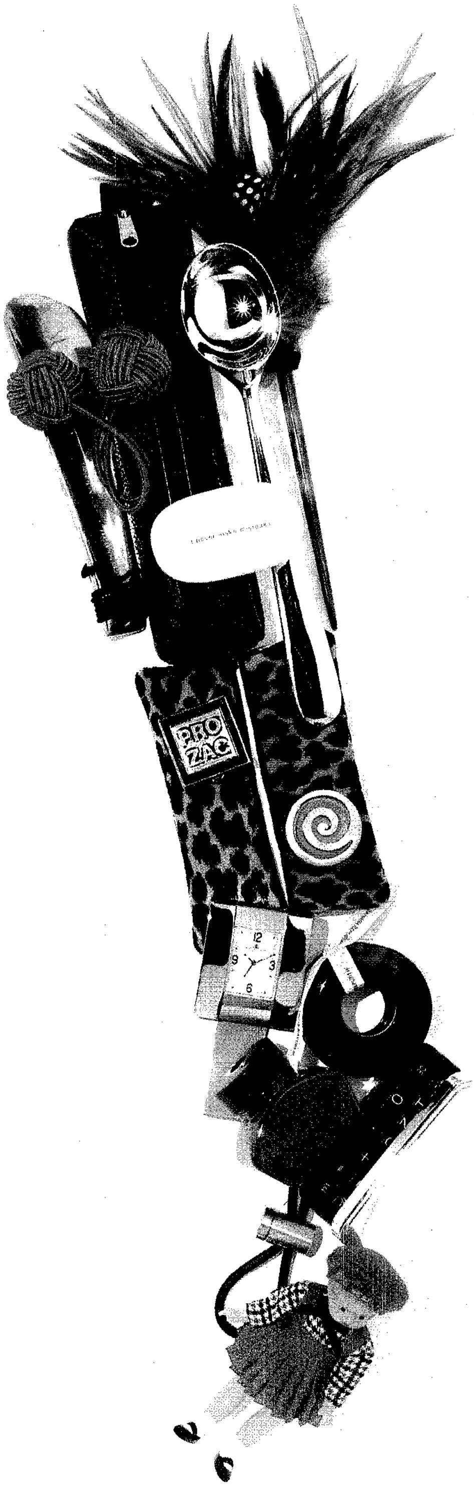


OLYMPUS
LUXE FORMULA
SHAVING CREAM

SAKS Crème Brûlée candle is $18 at Barneys New York. Carbaline room fragrance is $15.95 at Eclectic Home (224 Eighth Avenue; 255-2373). Baby-doll soap is $16 at Zona (97 Greene Street; 925-6750) and Little Rickie (49½ First Avenue; 505-6467). Sarut musk incense is $9 at Felissimo (10 West 56th Street; 247-5656) and at Henri Bendel. Kristal Jasmine pebble candle is $15 at Saks Fifth Avenue. Lisn incense is $9.95 at Delphinium (356 West 47th Street; 333-7376). Fresh Inc's soaps are $22 for three at Bergdorf Goodman. Scented candle is $25 at Emporio Armani (110 Fifth Avenue, 727-3240; and 601 Madison Avenue, 317-0800). Lavender foam bath is $8 at ABC Carpet & Home (888 Broadway; 473-3000). Fresh 21 Jus lip balm is $6 at Barneys New York. Healing Hands candles are $18.50 each at Bloomingdale's and Macy's. Scented tea soaps are $15 for three at Felissimo.

BERGDORF GOODMAN Uni lipstick is $15, and Olympus voice-activated recorder is $249 at Bergdorf Goodman. Cocktail picks are $8.95 at Mxyplyzyk (125 Greenwich Avenue; 989-4300). Flashlight is $16.50 at Wolfman-Gold (117 Mercer Street; 431-1888). Mesh napkin rings are $9 at Banana Republic (89 Fifth Avenue; 366-4630). Dragées are $15 for 80 at La Maison Moderne (144 West 19th Street; 691-9603). Tea tin is $9 at Felissimo. Folding mirror is $9.95 at Delphinium. Plastic angel is $2.98 at Little Rickie. Cocktail picks are $1.99 for 50 at the Vinegar Factory (431 East 91st Street; 987-0885). Chrome clock is $35 at Alphabets. Luxe shaving cream is $16 at Barneys. Silver fork is $15 at La Maison Moderne. Silver frame is $20 at Banana Republic. Sterling-silver bangle is $225 at Tiffany & Company (727 Fifth Avenue; 755-8000). Berry lip pot is $6 at Only Hearts (386 Columbus Avenue; 724-5608). Place-card holder is $13.50 at the Metropolitan Museum of Art Shop (1000 Fifth Avenue; 879-5500).





MACY'S Bubble-bath confetti is $6.50 at the MOMA Design Store (44 West 53rd Street; 767-1050). Makeup brush with four tiny brushes inside is $7 at Marsha D.D. (1324 Lexington Avenue; 534-8700). Profleece mittens are $12.50 at Gap Kids (all locations). Eco Toys mouse is $20 at Lilliput (265 Lafayette Street; 965-9567). Chocolate vegetables are $15 for five at Takashimaya (693 Fifth Avenue; 350-0100). Healing Hands dream pillow is $12 at Macy's. German wooden pencils are $4.95 at the Design Museum Shop at Cooper-Hewitt (2 East 91st Street; 849-8355). Silver-plate cup is $18 at Banana Republic. Sharp Memo Master electronic organizer is $14.99 at Staples (all locations). Plush diary is $10 at Little Rickie and Marsha D.D. Star icers are $4 for eighteen at Pier 1 Imports (all locations). Astro Boy vinyl MetroCard-holder is $25 at Paul Smith (108 Fifth Avenue; 627-9770). Magnetic clock is $15.95 at the Design Museum Shop at Cooper-Hewitt.

BARNEYS Aluminum shoehorn is $18 at Emporio Armani. French-knot napkin ring is $5 at Banana Republic. Italian calfskin makeup case is $20 at Crouch & Fitzgerald (400 Madison Avenue; 755-5888). Silver-plate ice-cream scoop is $18.50 at Wolfman-Gold & Good Company. Feather hair stick is $30 at Saks Fifth Avenue. German rubber eraser is $9 at Barneys New York. Steel Prozac pillbox is $19.95 at Eclectic Home. Leopard-print tissue case is $7 at Lord & Taylor's. Berry Company lip pot is $6 at Only Hearts. Baume & Mercier stainless-steel clock is $725 at Saks Fifth Avenue. Napkin rings are $24 for four at Banana Republic. Inkwell pencil sharpener is $10 at E.A.T. Gifts (1062 Madison Avenue; 861-2544). Calculator in silver case is $25 at William-Wayne (40 University Place, 533-4711; and 850 Lexington Avenue, 288-9243). Rubber-and-stainless-steel key ring is $22 at Mxyplyzyk. Effanbee doll is $16 at the Children's General Store (2473 Broadway; 580-2723).

AF-Big Finder
DATE
MINOLTA

Parents

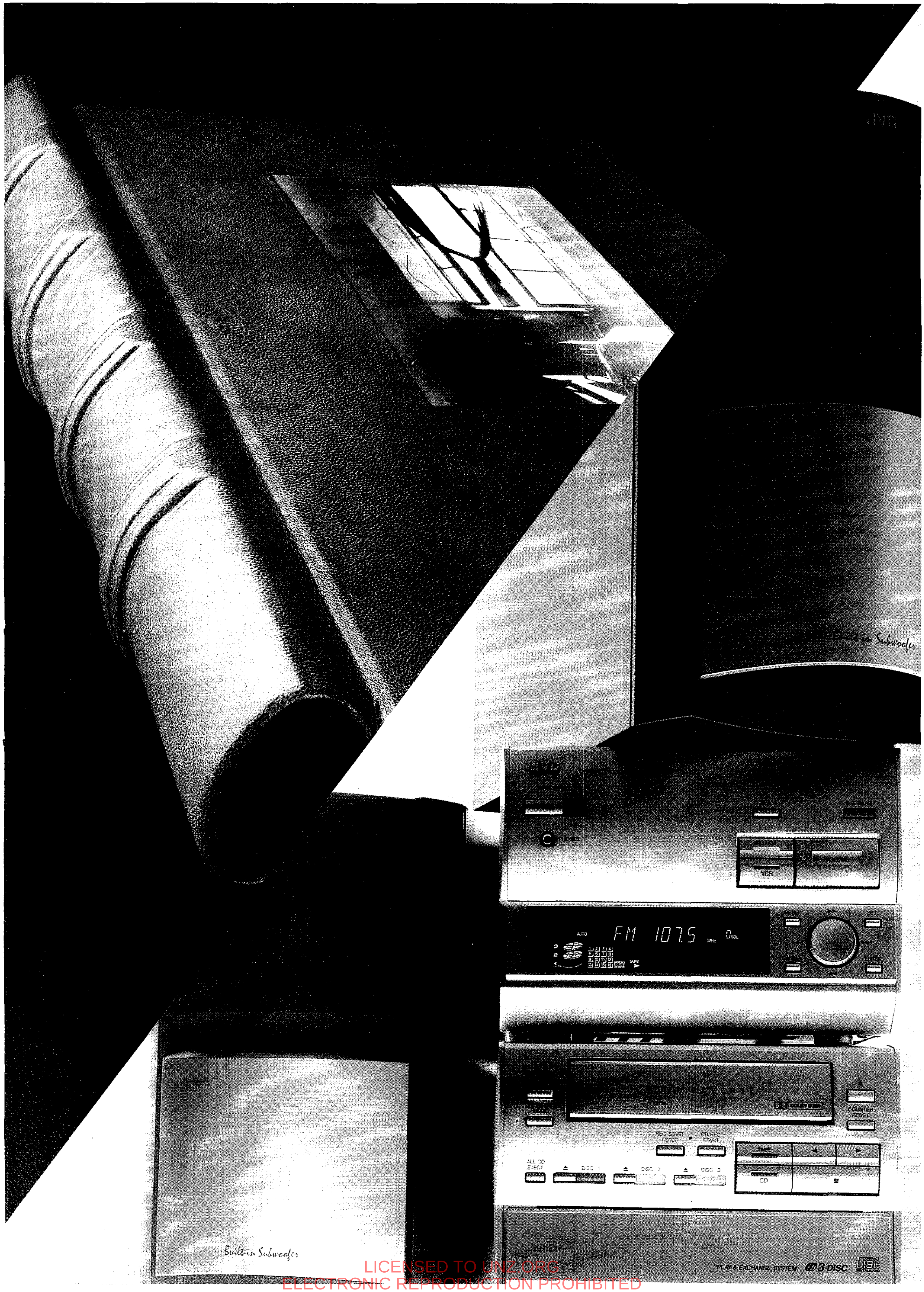
■ **Minolta's AF-Big Finder Camera has an extra-large magnifying viewfinder for the eyeglasses wearer or the vision-impaired. It has an infrared autofocus system and red-eye-reduction flash, and is $59.95 at J & R Music World (23 Park Row; 732-8600).**

■ **Daisy Arts Italian-cowhide photo album inset with an Italian scene is $230 on Bloomingdale's sixth floor.**

■ **JVC's EXTD5 aluminum-paneled three-way, three-speaker mini-stereo system with digital synthesizer tuner, three-CD changer, Dolby cassette deck, and remote control is $599 at S. & S. Sound City (58 West 45th Street; 575-0210).**

For each of your most **INTIMATE** relations, three different levels of luxe.
Photographed by Richard Pierce

iNNeR CiRCLe

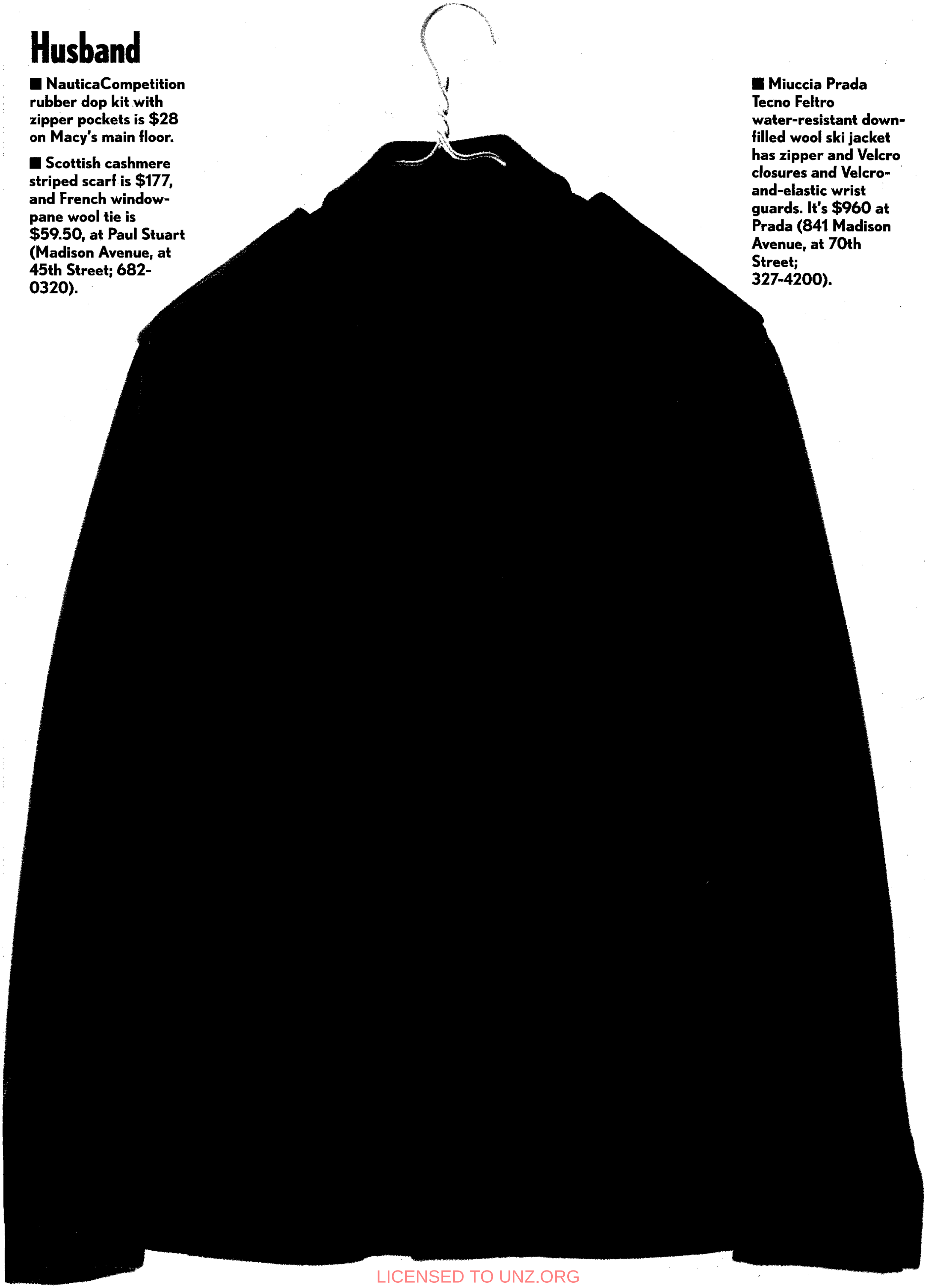

JVC
Built-in Subwoofer
VCR
AUTO
FM 107.5 MHz
VOL
TAPE
DOLBY B NR
COUNTER RESET
REC START / STOP
CD REC START
ALL CD EJECT
DISC 1
DISC 2
DISC 3
TAPE
CD
Built-in Subwoofer
PLAY & EXCHANGE SYSTEM
3-DISC

NAUTICA
COMPETITION

Husband

■ **NauticaCompetition** rubber dop kit with zipper pockets is $28 on Macy's main floor.

■ **Scottish cashmere** striped scarf is $177, and French windowpane wool tie is $59.50, at Paul Stuart (Madison Avenue, at 45th Street; 682-0320).



■ **Miuccia Prada** Tecno Feltro water-resistant down-filled wool ski jacket has zipper and Velcro closures and Velcro-and-elastic wrist guards. It's $960 at Prada (841 Madison Avenue, at 70th Street; 327-4200).

GUCCI
MADE IN ITALY

Wife

- Kenneth Cole velvet scarf is $30 on Lord & Taylor's main floor.
- Chanel purple suede bag with twist handle is $820 on Bloomingdale's fourth floor.
- Tom Ford nylon-and-Lycra bikini hand-embroidered with bugle beads is $2,775 at Gucci (685 Fifth Avenue, at 54th Street; 826-2600).

Neighbor

- Gourmet Art of Vermont chili-pepper vinegar is $35 for a seventeen-ounce bottle on Henri Bendel's main floor.
- Silver-plate column candlesticks are $38 and $48 at Banana Republic (89 Fifth Avenue, at 16th Street; 366-4630).
- Handblown Wonkie Jimmie glass bowl is $70 at Felissimo (10 West 56th Street; 247-5656).

Kids

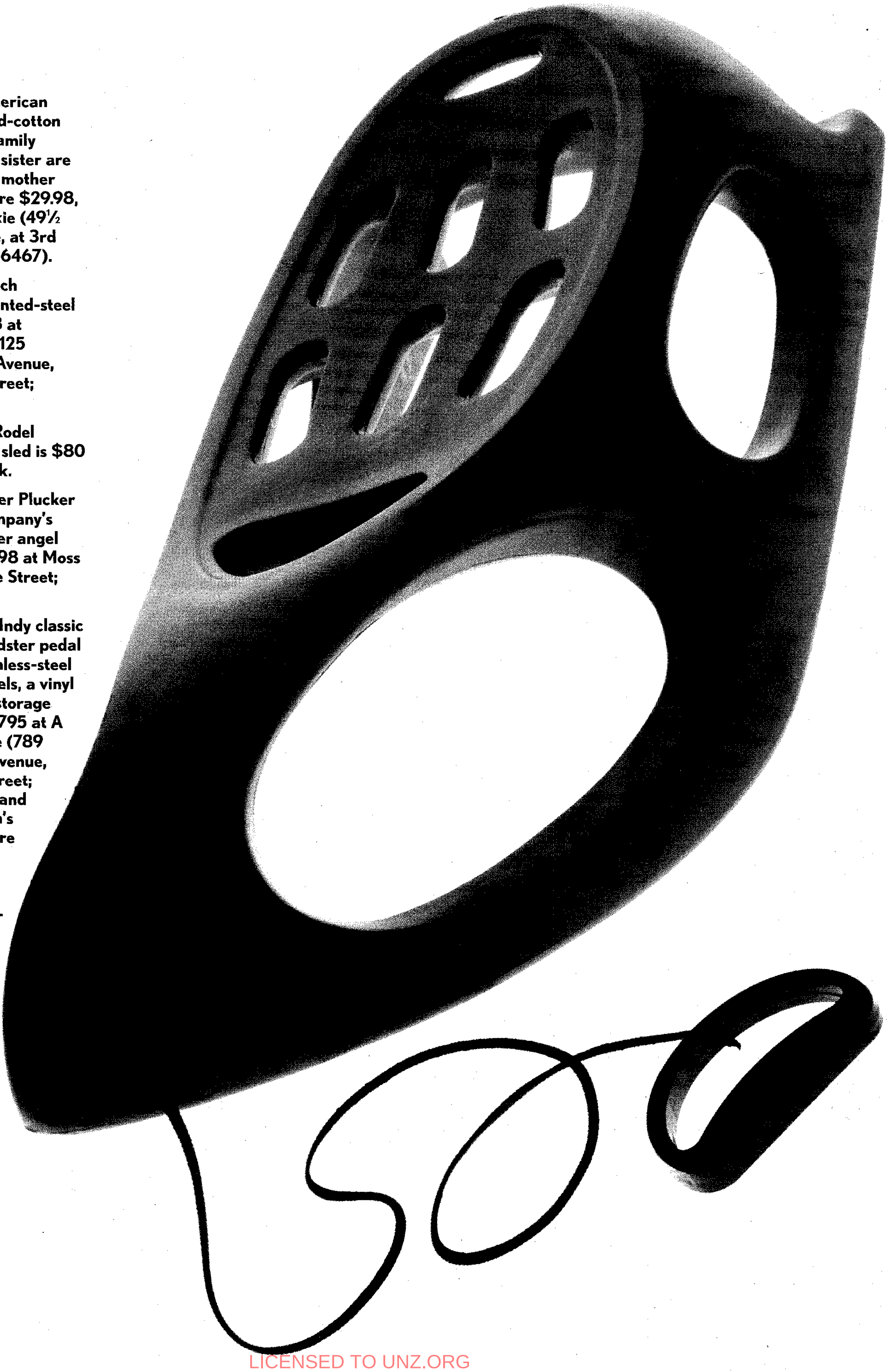
- North American Bear felt-and-cotton Simpleton Family brother and sister are $21.98, and mother and father are $29.98, at Little Rickie (49½ First Avenue, at 3rd Street; 505-6467).

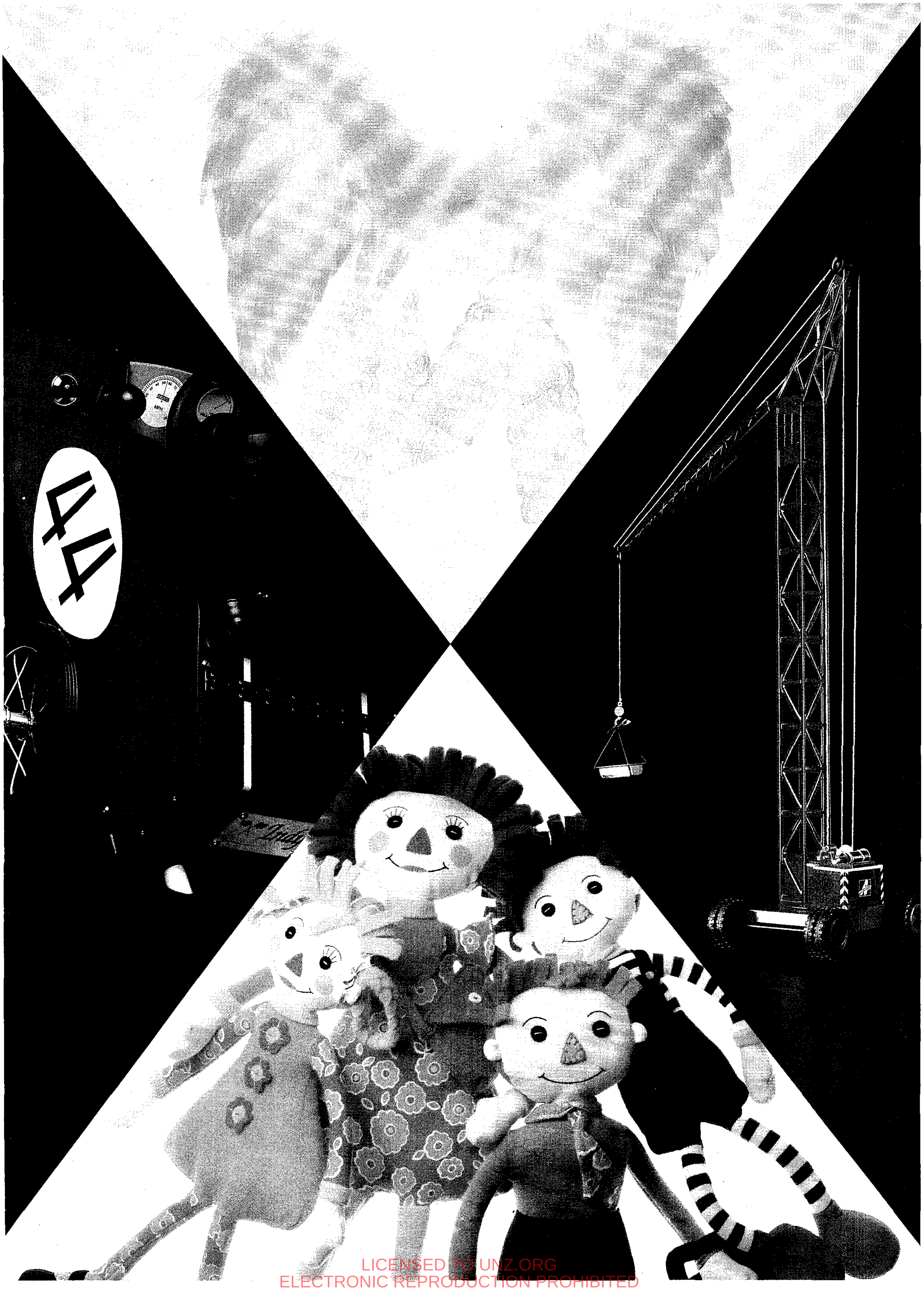
- Jerab Czech Republic painted-steel crane is $28 at Mxyplyzyk (125 Greenwich Avenue, near 13th Street; 989-4300).

- German Rodel PVC-plastic sled is $80 at Mxyplyzyk.

- The Mother Plucker Feather Company's goose-feather angel wings are $98 at Moss (146 Greene Street; 226-2190).

- Real Toys Indy classic wooden roadster pedal car has stainless-steel spoked wheels, a vinyl seat, and a storage trunk. It's $795 at A Bear's Place (789 Lexington Avenue, near 61st Street; 826-6465) and the Children's General Store (2473 Broadway, near 92nd Street; 580-2723).

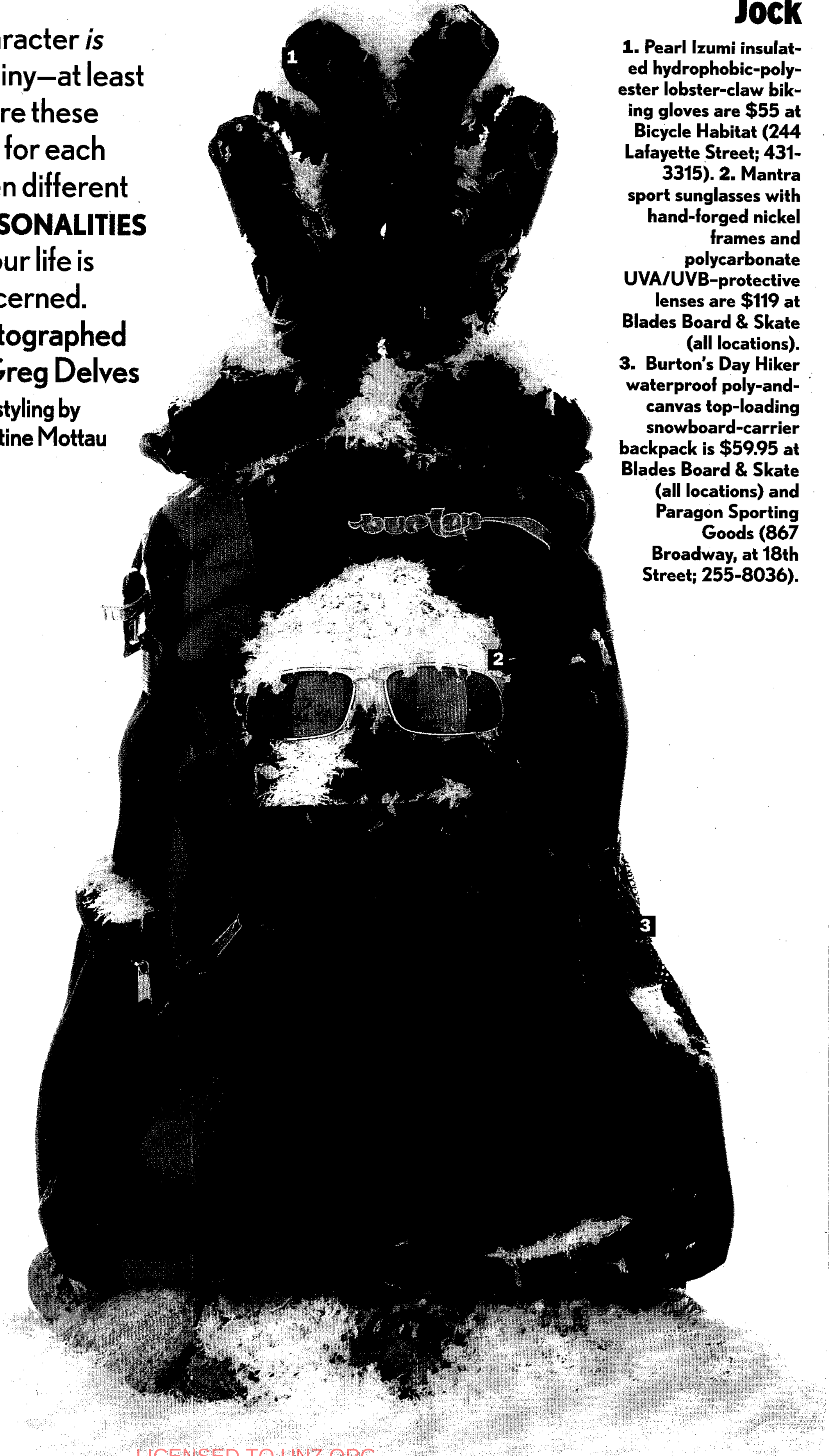



44

TYPEcasting

Character *is* destiny—at least where these gifts for each of ten different **PERSONALITIES** in your life is concerned. Photographed by Greg Delves

Prop styling by Christine Mottau

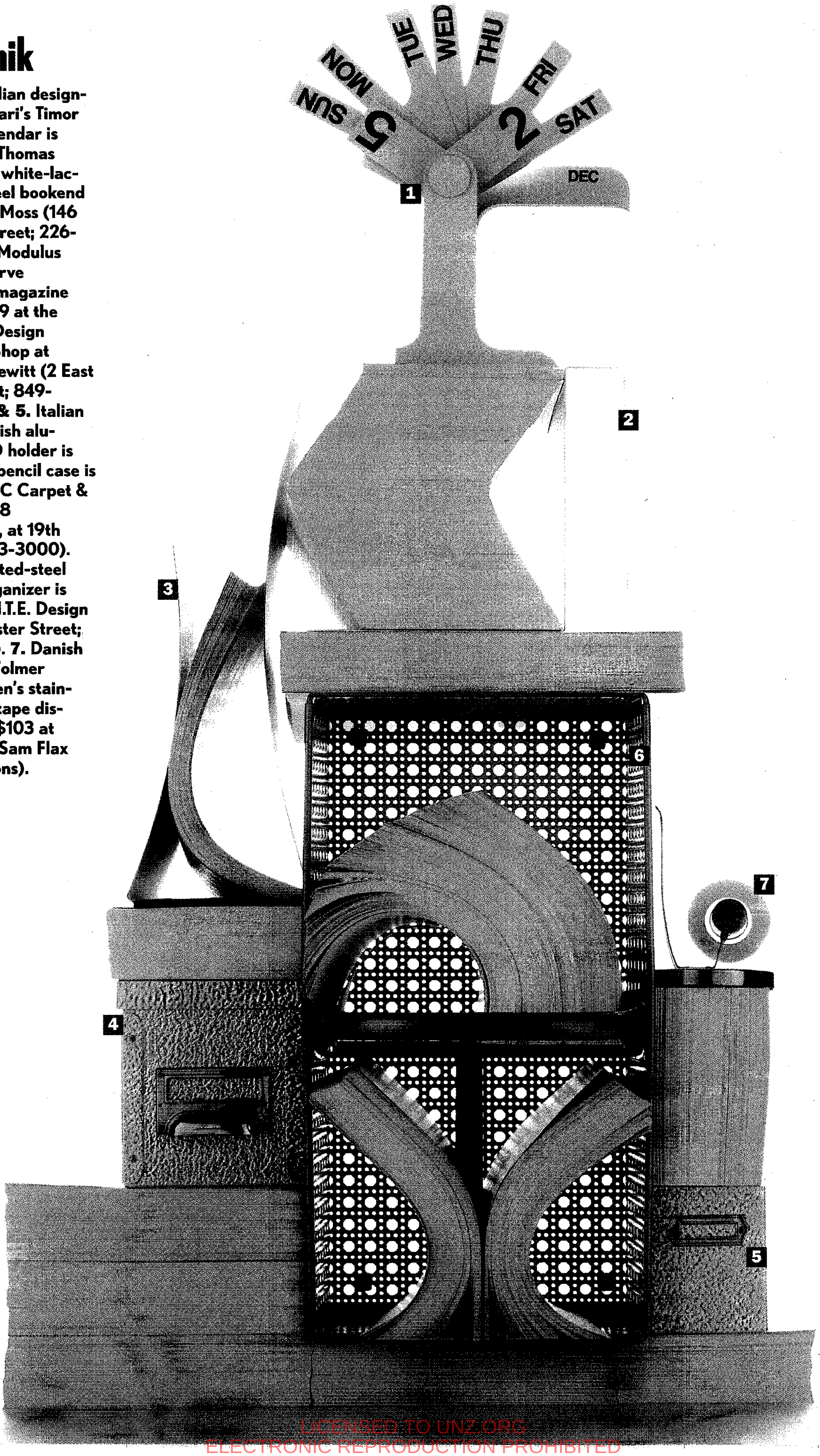


Jock

1. Pearl Izumi insulated hydrophobic-polyester lobster-claw biking gloves are $55 at Bicycle Habitat (244 Lafayette Street; 431-3315). **2.** Mantra sport sunglasses with hand-forged nickel frames and polycarbonate UVA/UVB-protective lenses are $119 at Blades Board & Skate (all locations). **3.** Burton's Day Hiker waterproof poly-and-canvas top-loading snowboard-carrier backpack is $59.95 at Blades Board & Skate (all locations) and Paragon Sporting Goods (867 Broadway, at 18th Street; 255-8036).

Neatnik

1 & 2. Italian designer Enzo Mari's Timor plastic calendar is $84, and Thomas Eriksson's white-lacquered steel bookend is $58, at Moss (146 Greene Street; 226-2190). 3. Modulus steel Recurve Magrack magazine rack is $39 at the National Design Museum Shop at Cooper-Hewitt (2 East 91st Street; 849-8355). 4 & 5. Italian pebble-finish aluminum CD holder is $45, and pencil case is $18 at ABC Carpet & Home (888 Broadway, at 19th Street; 473-3000). 6. Perforated-steel basket organizer is $50 at C.I.T.E. Design (100 Wooster Street; 431-7272). 7. Danish designer Folmer Christensen's stainless-steel tape dispenser is $103 at Moss and Sam Flax (all locations).



Paper courtesy of JAM Paper.

Gadgeteer

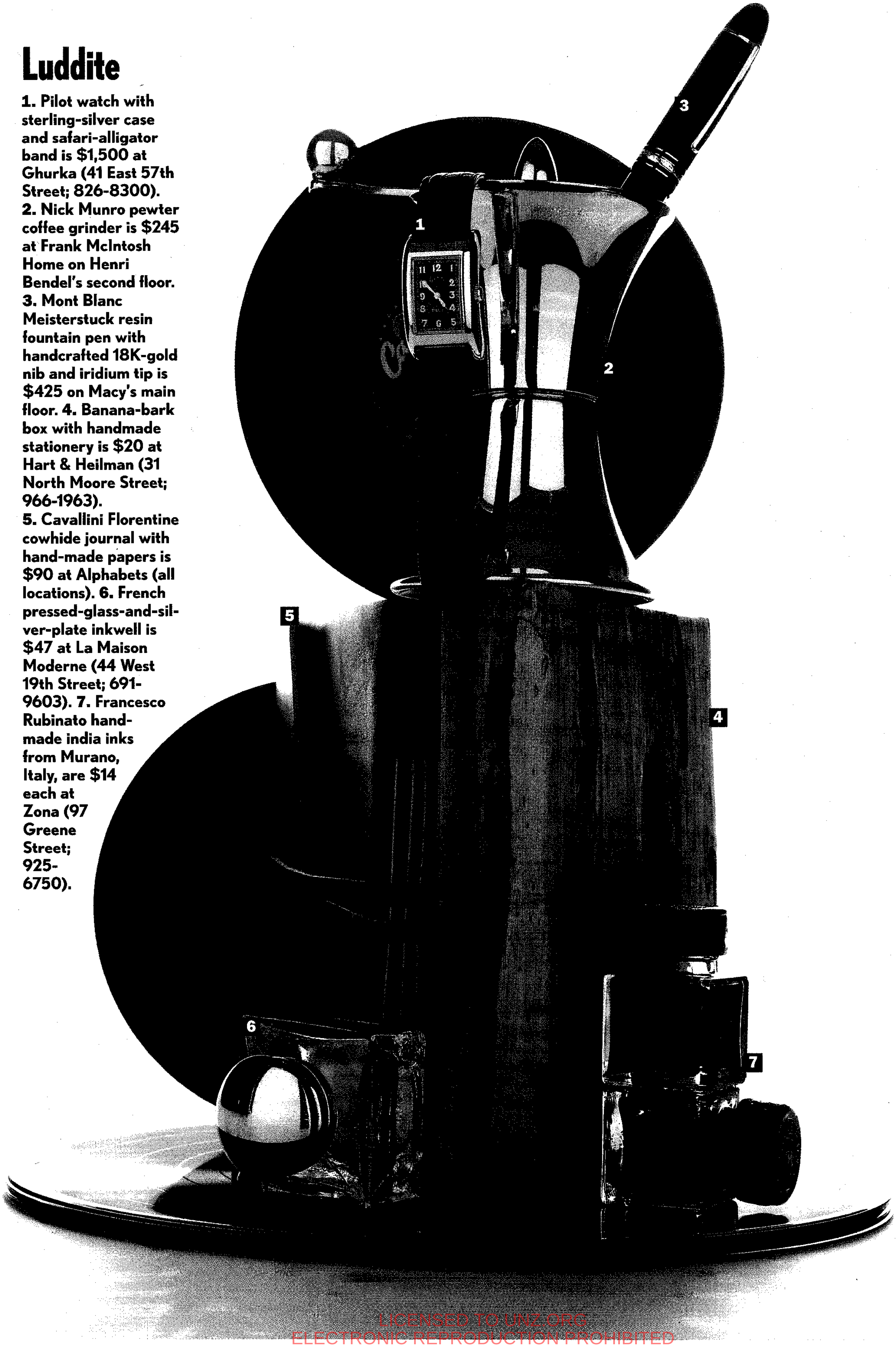
1. Topeak Alien stainless-steel-and-plastic twenty-piece folding bicycle tool kit is $45 at Bicycle Habitat (244 Lafayette Street; 431-3315). **2.** Cobra HH-45WX handheld CB radio with access to weather channels and traffic updates, has an LCD display panel; it's $119 at Nobody Beats the Wiz (all locations). **3.** Natico's AM/FM vest-pocket-size plastic radio recharges in a wall socket; it's $30 at Frank McIntosh Home on Henri Bendel's second floor. **4.** Toex World Traveller's Plug Set has adapter plugs for the Americas, Japan, Europe, the United Kingdom, and Australia; it's $10 at the MOMA Design Store (44 West 53rd Street; 767-1050). **5.** Cross Metropolis chrome-and-plastic personal-digital-assistant pen is $30 at Staples (all locations). **6.** 3Com pocket-size PalmPilot personal organizer and address book has a pen stylus to activate functions and can download directly to a PC; it's $249.99 at Staples (all locations).

1
Alien
2
M1
M2
M3
M4
3
4
5
6

Concorde courtesy of Air France.

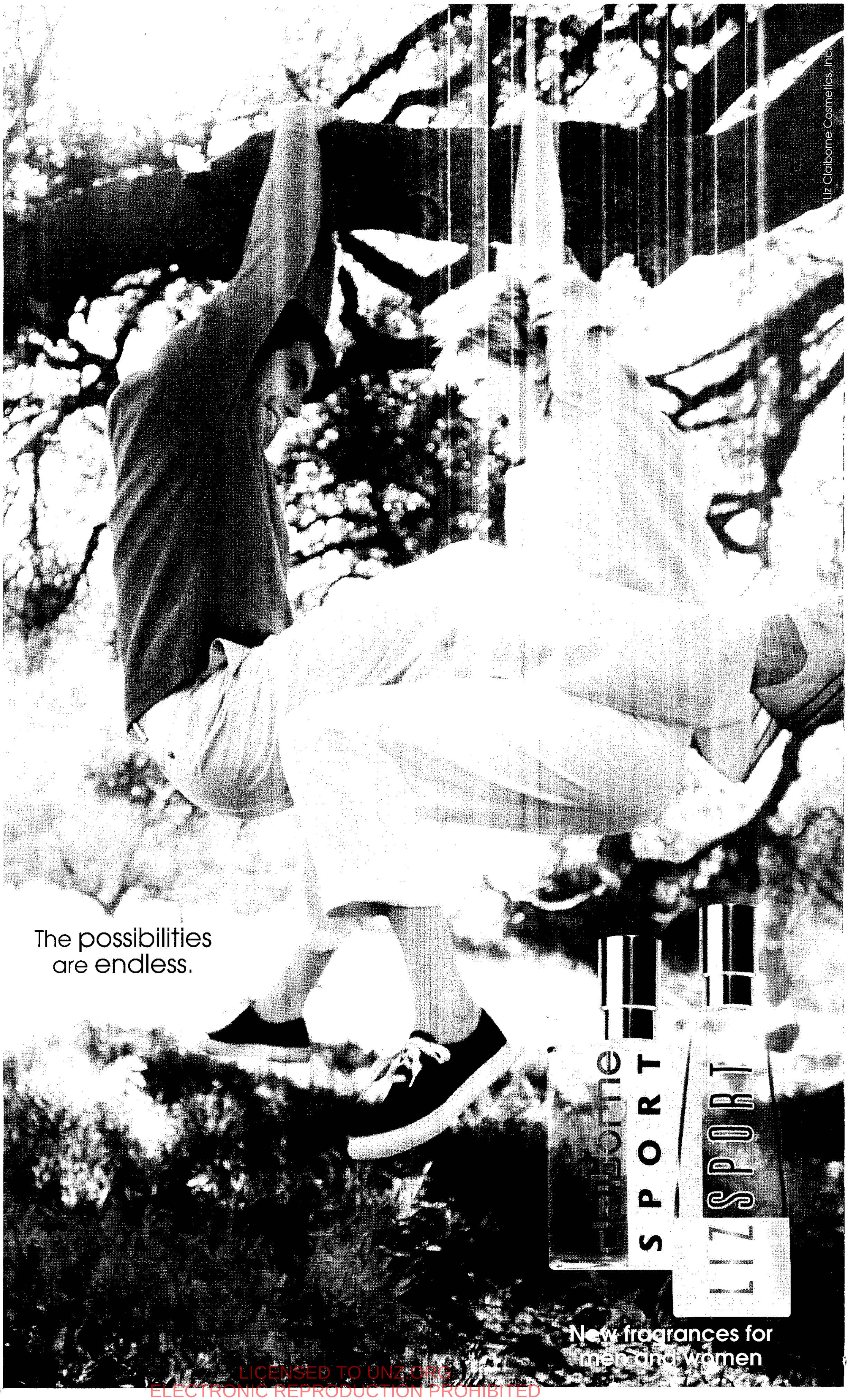
Luddite

1. **Pilot watch with sterling-silver case and safari-alligator band is $1,500 at Ghurka (41 East 57th Street; 826-8300).** **2.** **Nick Munro pewter coffee grinder is $245 at Frank McIntosh Home on Henri Bendel's second floor.** **3.** **Mont Blanc Meisterstuck resin fountain pen with handcrafted 18K-gold nib and iridium tip is $425 on Macy's main floor.** **4.** **Banana-bark box with handmade stationery is $20 at Hart & Heilman (31 North Moore Street; 966-1963).** **5.** **Cavallini Florentine cowhide journal with hand-made papers is $90 at Alphabets (all locations).** **6.** **French pressed-glass-and-silver-plate inkwell is $47 at La Maison Moderne (44 West 19th Street; 691-9603).** **7.** **Francesco Rubinato handmade india inks from Murano, Italy, are $14 each at Zona (97 Greene Street; 925-6750).**



Nester

1. Scale models of classic Ming-dynasty chairs and bookcase, made of eighteenth-century rosewood and assembled without nails or glue, are $225 and $375 at William Lipton Ltd (27 West 61st Street; 751-8131). **2.** Michael Coffindaffer vanilla-scented spiral candles are $18 and $22 on Henri Bendel's main floor. **3.** Lead-crystal Torsade vase is $250 at Tiffany & Company (727 Fifth Avenue, at 57th Street; 755-8000). **4.** Italian pewter-and-enamel desk lamp is $450 at Leo Design (413 Bleecker Street; 929-8466).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for Men

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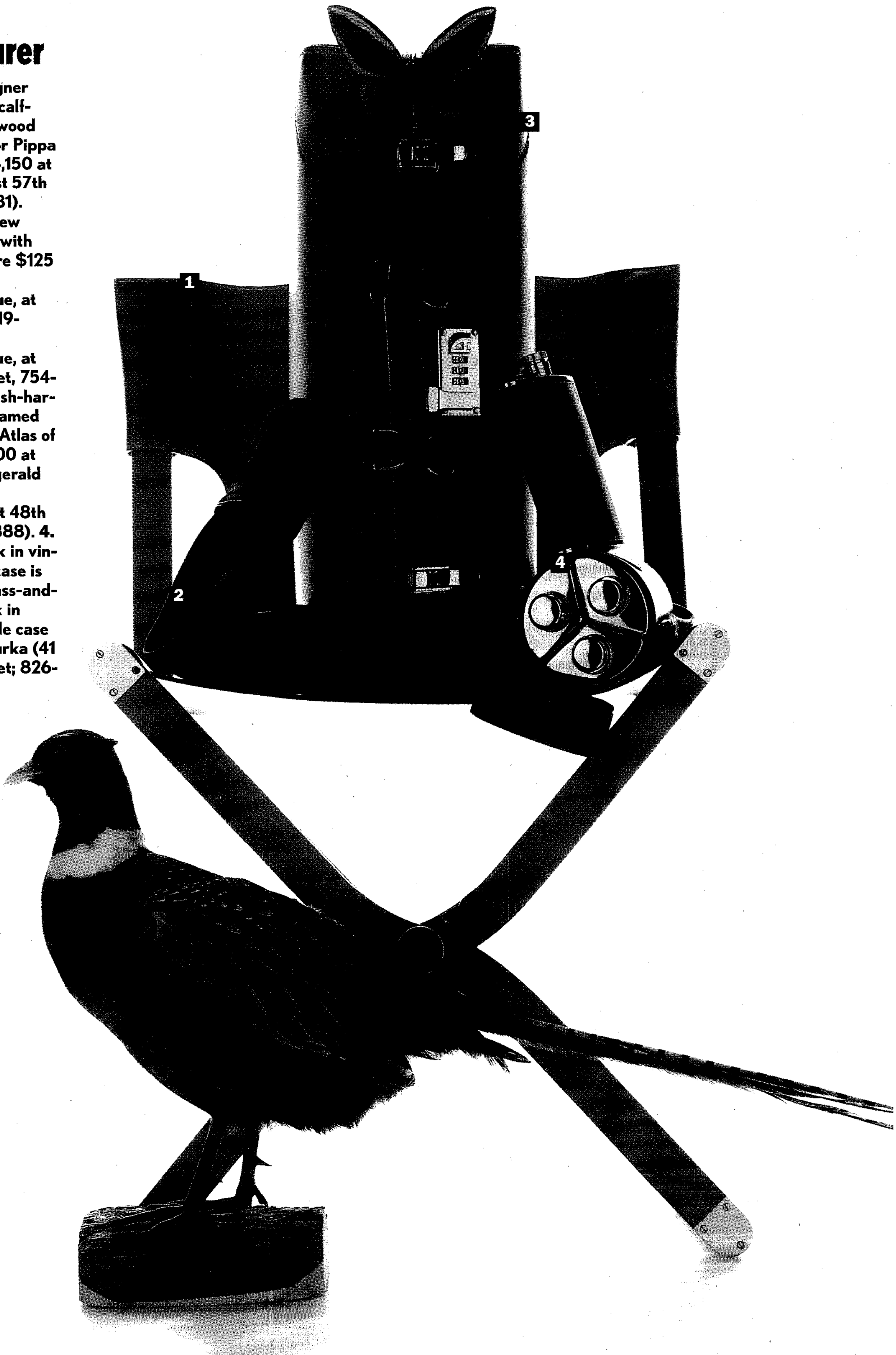
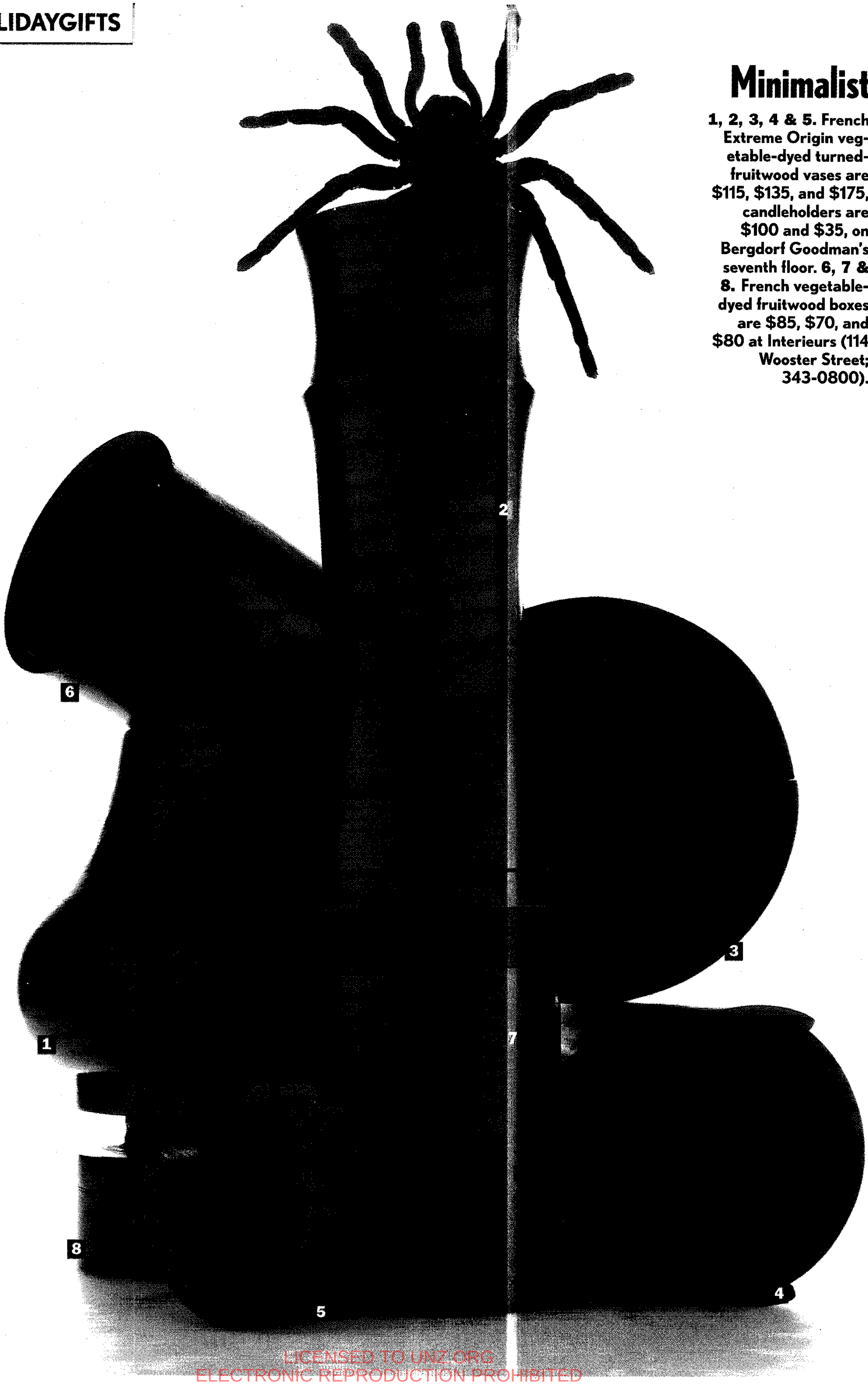
Adventurer

1. French designer Rena Dumas's calfskin-and-pearwood folding chair for Pippa Furniture is $4,150 at Hermès (11 East 57th Street; 751-3181). **2.** Women's Drew suede slippers with travel pouch are $125 at Coach (710 Madison Avenue, at 63rd Street, 319-1772; and 595 Madison Avenue, at East 57th Street, 754-0041). **3.** English-harness-leather framed weekender by Atlas of Boston is $1,000 at Crouch & Fitzgerald (400 Madison Avenue, at East 48th Street; 755-5888). **4.** Aluminum flask in vintage cowhide case is $110, triple glass-and-aluminum flask in vintage cowhide case is $275 at Ghurka (41 East 57th Street; 826-8300).



Pheasant and butterfly courtesy of Evolution.



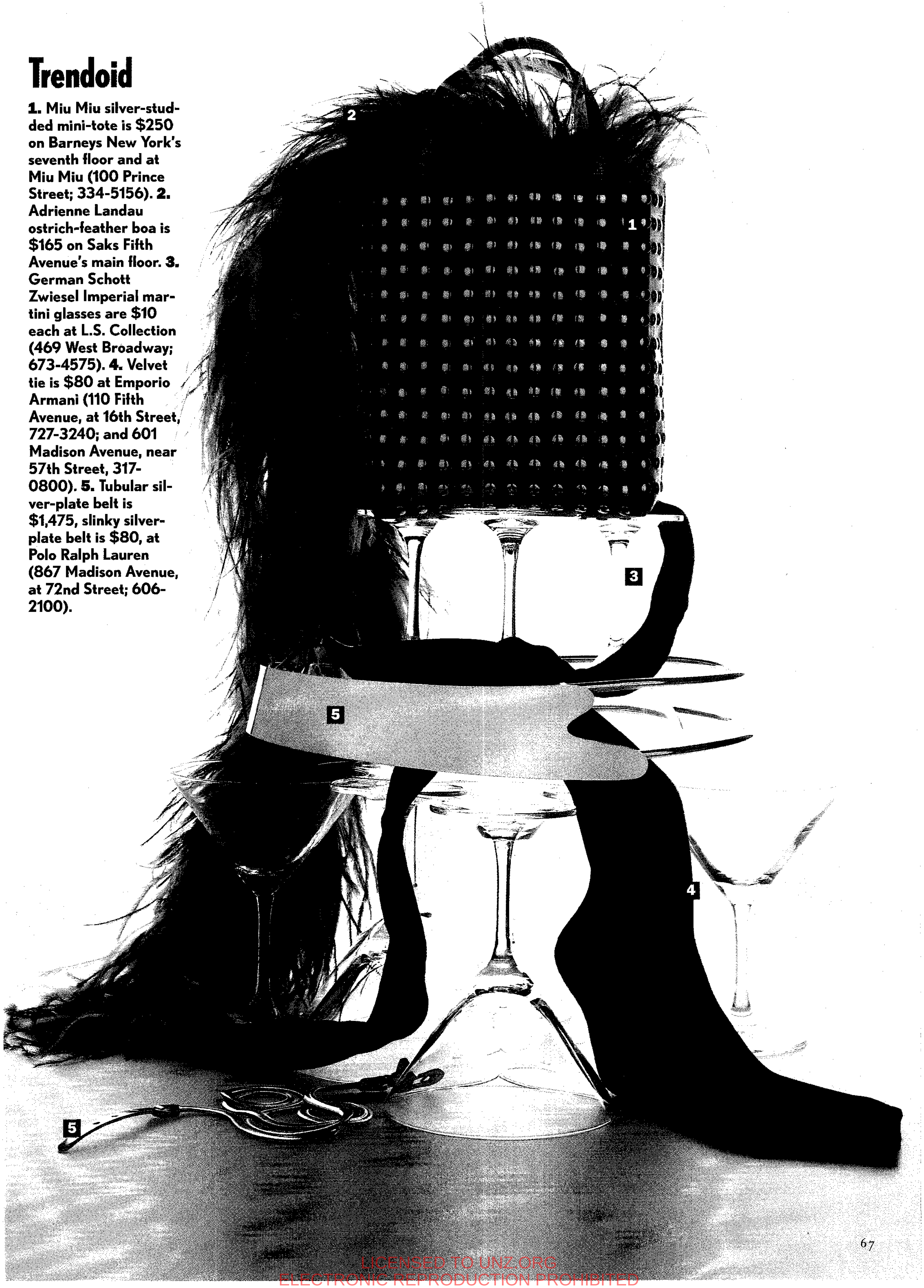
Minimalist

1, 2, 3, 4 & 5. French Extreme Origin vegetable-dyed turned-fruitwood vases are $115, $135, and $175, candleholders are $100 and $35, on Bergdorf Goodman's seventh floor. **6, 7 & 8.** French vegetable-dyed fruitwood boxes are $85, $70, and $80 at Interieurs (114 Wooster Street; 343-0800).

Spider courtesy of Evolution.

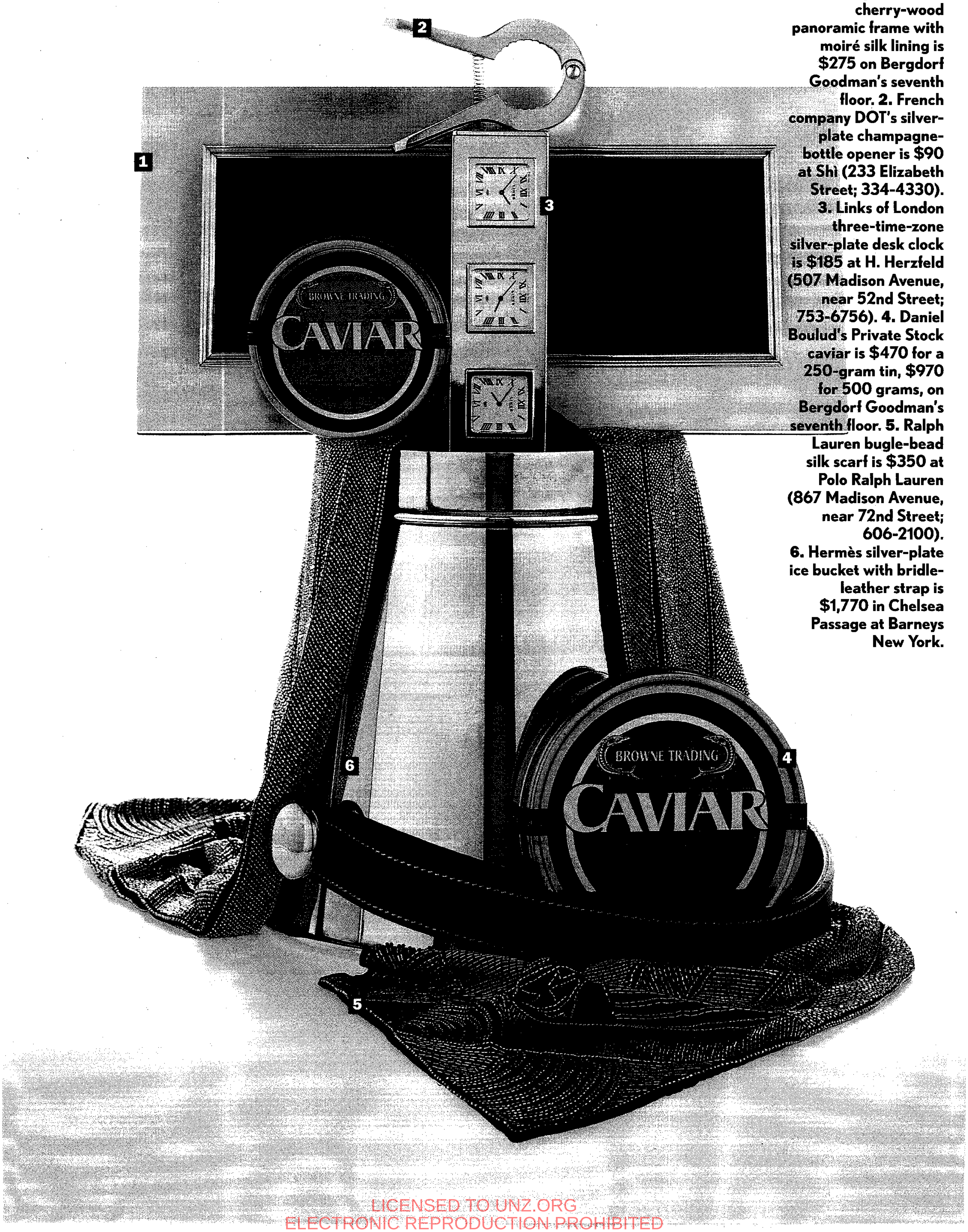
Trendoid

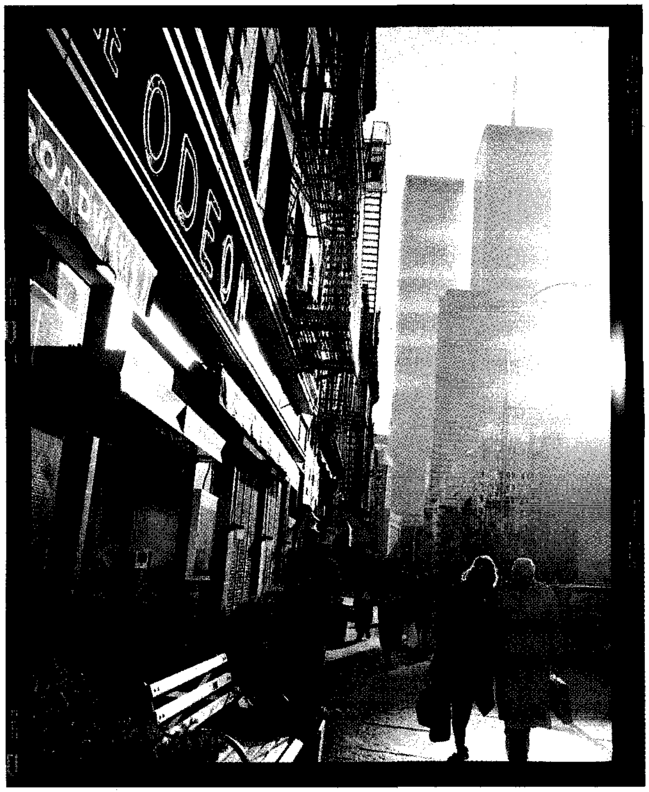
1. Miu Miu silver-studded mini-tote is $250 on Barneys New York's seventh floor and at Miu Miu (100 Prince Street; 334-5156). **2.** Adrienne Landau ostrich-feather boa is $165 on Saks Fifth Avenue's main floor. **3.** German Schott Zwiesel Imperial martini glasses are $10 each at L.S. Collection (469 West Broadway; 673-4575). **4.** Velvet tie is $80 at Emporio Armani (110 Fifth Avenue, at 16th Street, 727-3240; and 601 Madison Avenue, near 57th Street, 317-0800). **5.** Tubular silver-plate belt is $1,475, slinky silver-plate belt is $80, at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street; 606-2100).



Scion

1. Sterling-silver and cherry-wood panoramic frame with moiré silk lining is $275 on Bergdorf Goodman's seventh floor. **2.** French company DOT's silver-plate champagne-bottle opener is $90 at Shi (233 Elizabeth Street; 334-4330). **3.** Links of London three-time-zone silver-plate desk clock is $185 at H. Herzfeld (507 Madison Avenue, near 52nd Street; 753-6756). **4.** Daniel Boulud's Private Stock caviar is $470 for a 250-gram tin, $970 for 500 grams, on Bergdorf Goodman's seventh floor. **5.** Ralph Lauren bugle-bead silk scarf is $350 at Polo Ralph Lauren (867 Madison Avenue, near 72nd Street; 606-2100). **6.** Hermès silver-plate ice bucket with bridle-leather strap is $1,770 in Chelsea Passage at Barneys New York.





Dozens of stores have opened recently in **CHELSEA, TRIBECA,** and along **LAFAYETTE STREET,** and they have given one-stop gift shopping a whole new downtown allure.

DREAM STREETS

TRIBECA

It wasn't until the mid-seventies that TriBeCa got its name (before that the area was known as Washington Market), but in twenty-plus years the triangle below Canal Street has gone from rent-cheap haven for artists fleeing SoHo to hot neighborhood of the moment. Robert De Niro, Harvey Keitel, Martin Scorsese, and Brian De Palma all live in this Hollywood-on-the-Hudson, along with such glam types as John Kennedy Jr. and his wife, Carolyn Bessette-Kennedy. The lure? Not just the stadium-size lofts and the relative anonymity promised by a low-key neighborhood but also the gastronomical highs of Chanterelle, Bouley, Montrachet, TriBeCa Grill, and Nobu. Though no swish, high-powered name-brand emporiums have been spotted in what was once retail Siberia (there's not even a Gap), design-smart shops are now flourishing, the style ante upped by the sartorial trappings of European designers, homewares of serious pedigree, and ultra-cool kids' stuff. These shops are unpretentious, and high on service and neighborhood charm—no pushy crowds to navigate. And, for those who demand that the lunching be as enticing as the shopping, TriBeCa offers the perfect ratio.

Left to right: The Odeon, TriBeCa's seminal restaurant and once the Le Cirque of the downtown crowd, still packs them in. A sister act from Italy, Sorelle Firenze, is a pretty little depot for simple yet stylish garb.

Photographs by Grace Huang.

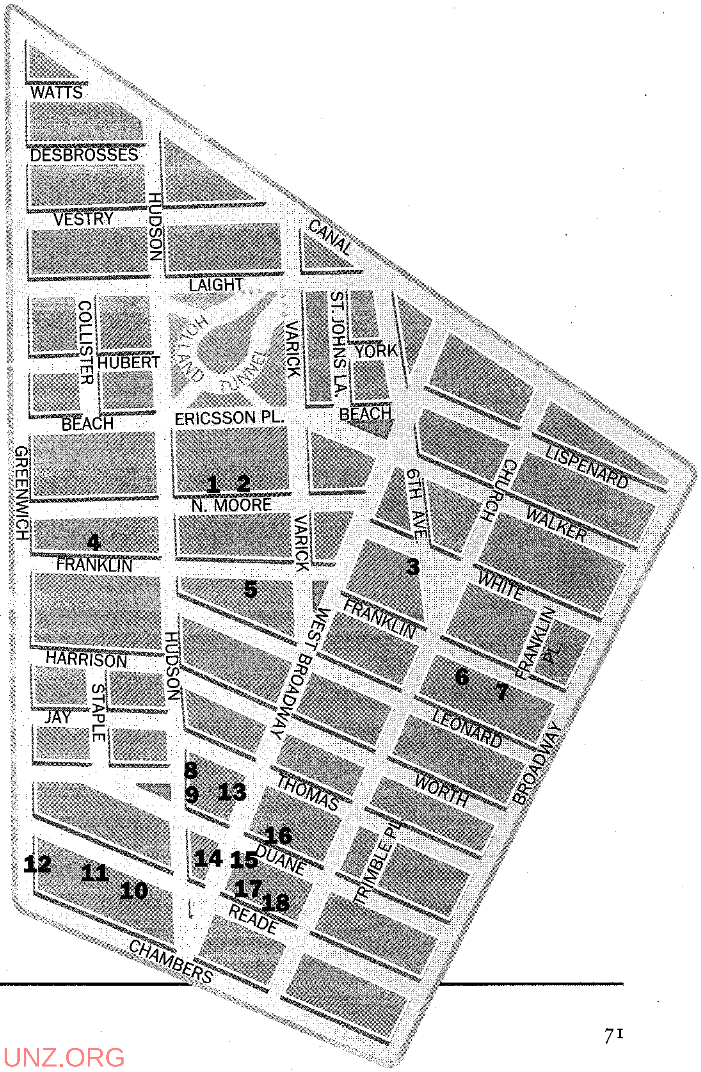
FUJI RDP II
FUJI RDP II

Surpassingly charming, Shoofly is brimming with snappy kids' shoes, hats, and such (shoes and boots, $30 to $100; hats, $18 to $60). Opposite page: Just Jake, top, is chockablock with toys that stretch the mind and spark creativity rather than squelching it (Colorations washable tempera Activity Paints in primaries, fluorescents, and metallics are $4.50, $6.50, $7. 50); bottom, Totem is the definitive TriBeCa outpost for minimalist-sleek home furnishings (dotty wool rug is $1,350, molded-maple bar stool is $595, and Cbi upholstered-birch easy chair is $1,444).

Photographs by Simon Watson.

iNSiDe TRiBeCa

1. **Anandamali** *(35 North Moore Street; 343-8964).*
2. **Hart & Heilmann** *(31 North Moore Street; 966-1963).*
3. **Donzella** *(17 White Street; 965-8919).*
4. **Mobilier** *(180 Franklin Street; 334-6197).*
5. **Urban Archaeology** *(143 Franklin Street; 431-4646).*
6. **Behrle** *(89 Franklin Street; 334-5522).*
7. **Totem Design Group** *(71 Franklin Street; 925-5506).*
8. **Shoofly** *(42 Hudson Street; 406-3270).*
9. **Just Jake** *(40 Hudson Street; 267-1716).*
10. **Nami Oneda** *(137 Reade Street; 587-8637).*
11. **Sorelle Firenze** *(139½ Reade Street; 571-2720).*
12. **Koh's Kids** *(311 Greenwich Street; 791-6915).*
13. **New York Nautical** *(140 West Broadway; 962-4522).*
14. **Gotham Bikes** *(116 West Broadway; 732-2453).*
15. **San Lorenzo Fine Art & Antiques** *(123 West Broadway; 766-4770).*
16. **Kentucky** *(137 Duane Street, 4A; 349-6577).*
17. **Gill & Lagodich Fine Period Frame Gallery** *(108 Reade Street; 619-0631).*
18. **IZ Design** *(92 Reade Street; 608-4223).*


WATTS
DESBROSSES
VESTRY
HUDSON
CANAL
LAIGHT
COLLISTER
HUBERT
HOLLAND TUNNEL
VARICK
ST. JOHNS LA.
YORK
BEACH
BEACH
ERICSSON PL.
LISPENARD
CHURCH
6TH AVE
1
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N. MOORE
GREENWICH
WALKER
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FRANKLIN
VARICK
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WHITE
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FRANKLIN
WEST BROADWAY
FRANKLIN PL.
HARRISON
HUDSON
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JAY
STAPLE
LEONARD
BROADWAY
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THOMAS
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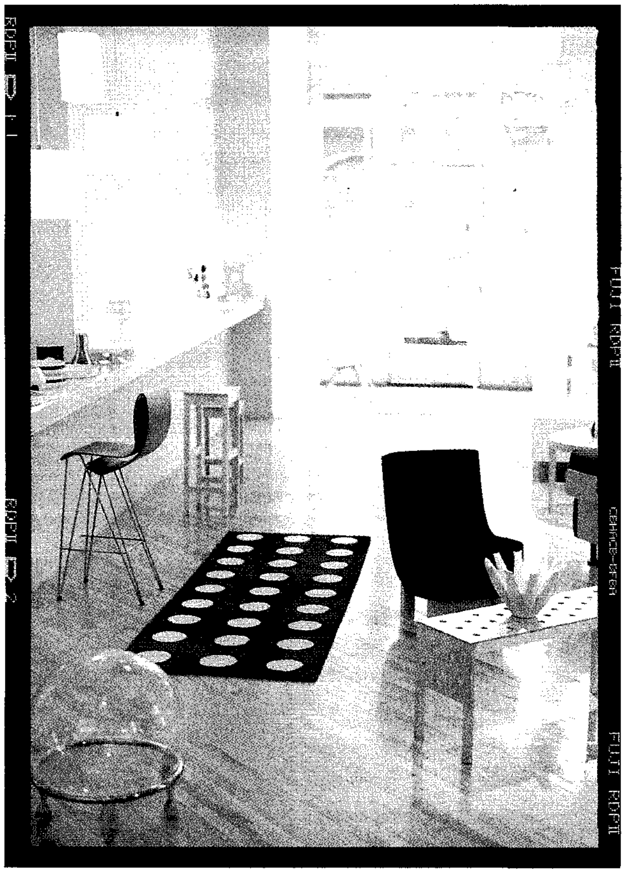
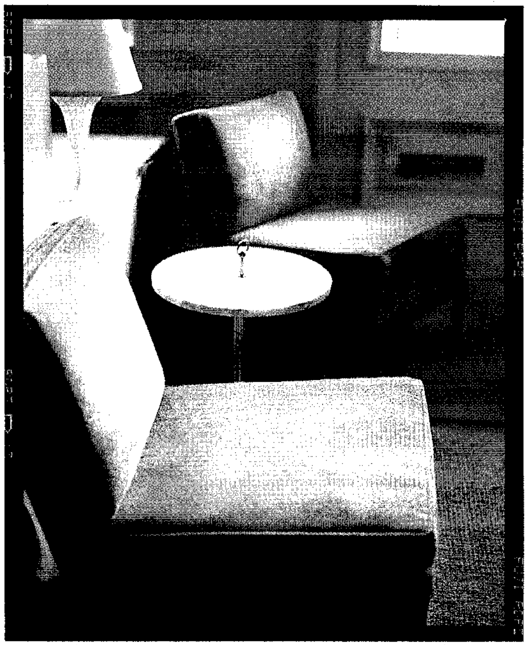
READE
CHAMBERS

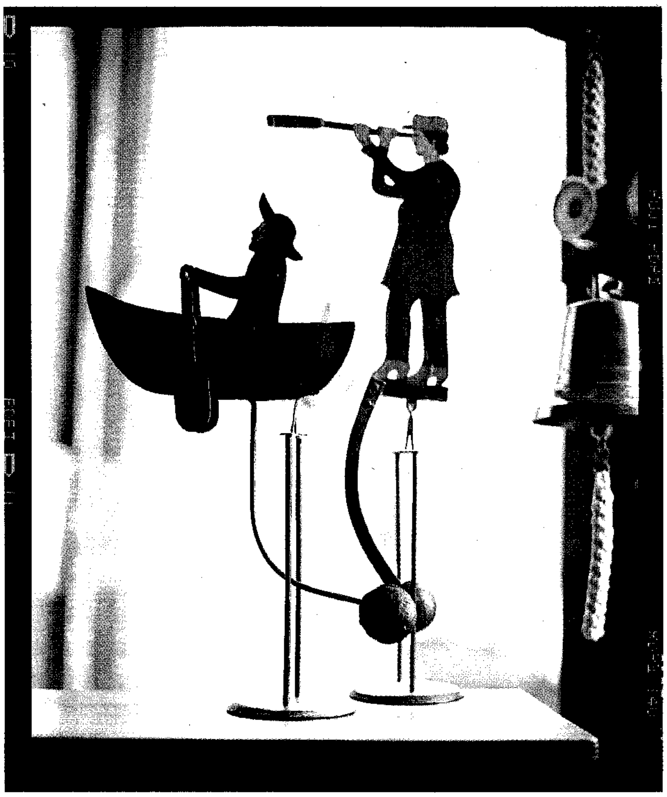


Map by John Tomanio.



Donzella is a nifty resource for retro furniture of serious pedigree as well as assorted paraphernalia from the forties and fifties (Tommi Parzinger brass and sterling-silver candlesticks are $750 and $950 a pair; T. H. Robsjohn-Gibbings custom-designed slipper chairs are $6,800 a pair, vintage Italian marble-and-brass side table is $850).

New York Nautical, right, specializes in all things yachty: charts, ship's bell clocks, barometers, hygrometers, sextants, and compasses (from $40 for a thermometer-hygrometer to $1,300 for a Chelsea ship's bell clock; hand-painted metal balance toys, $49.95 to $69.95).



Photographs by Simon Watson.

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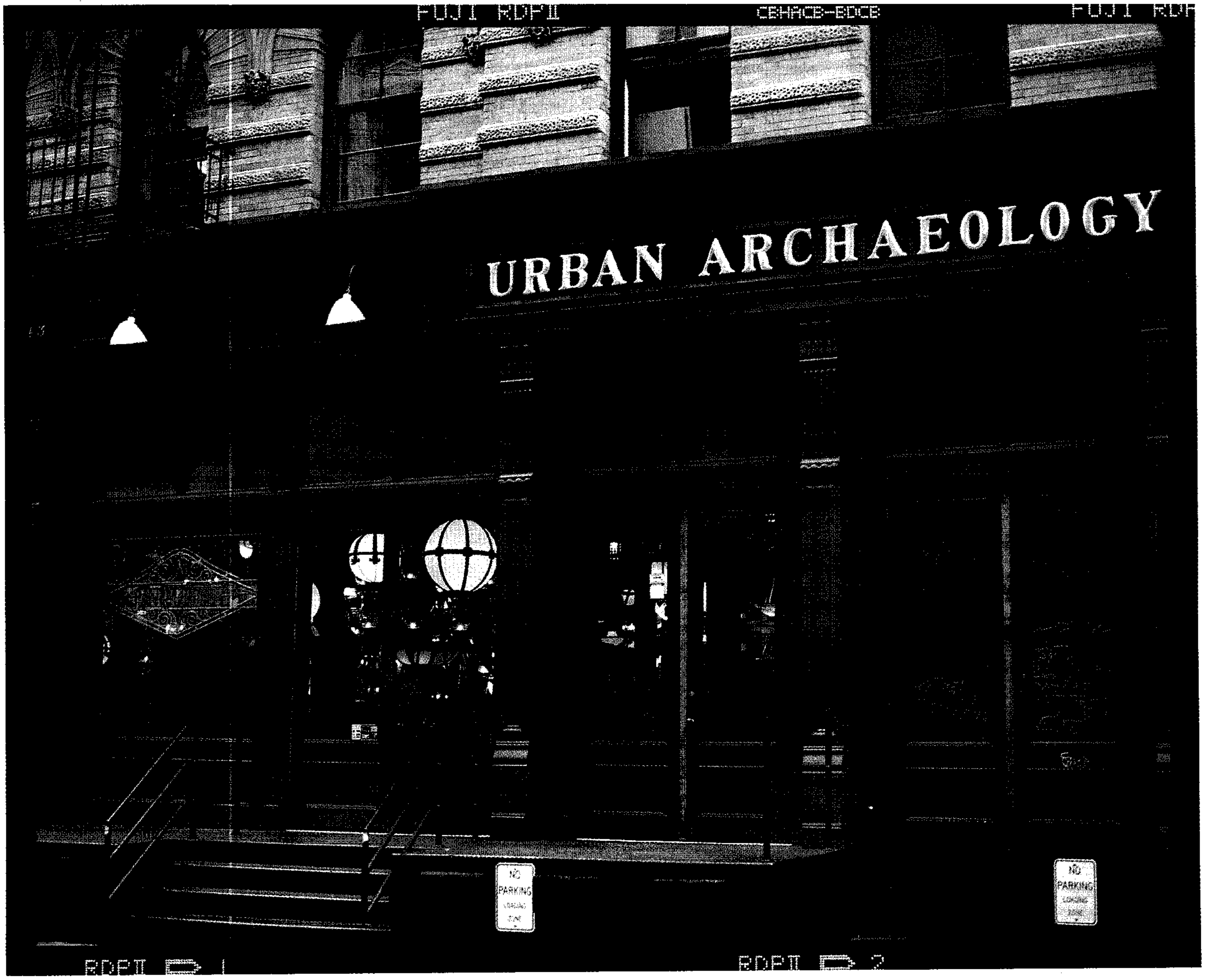
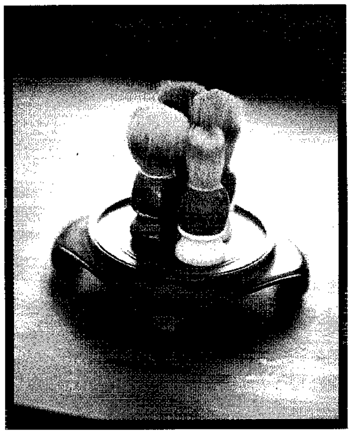


Above, eleven-foot neocolonial chandeliers, humongous hanging lights, sconces of every size, along with Corinthian columns, iron gates, and other bits and pieces of the city's detritus reclaimed are swallowed up in Urban Archaeology's cavernous digs on Franklin Street (from $175 for a new wall sconce to $150,000 for the chandelier).



World trekkers Hart & Heilmann bring exotica to household trappings that are always tasteful yet never dull (Burmese lacquer trays are $180 and $260; vintage badger shaving brushes with Bakelite handles are $30).

Photographs by Simon Watson.

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CHRISTIE'S
ART
of the season 1997

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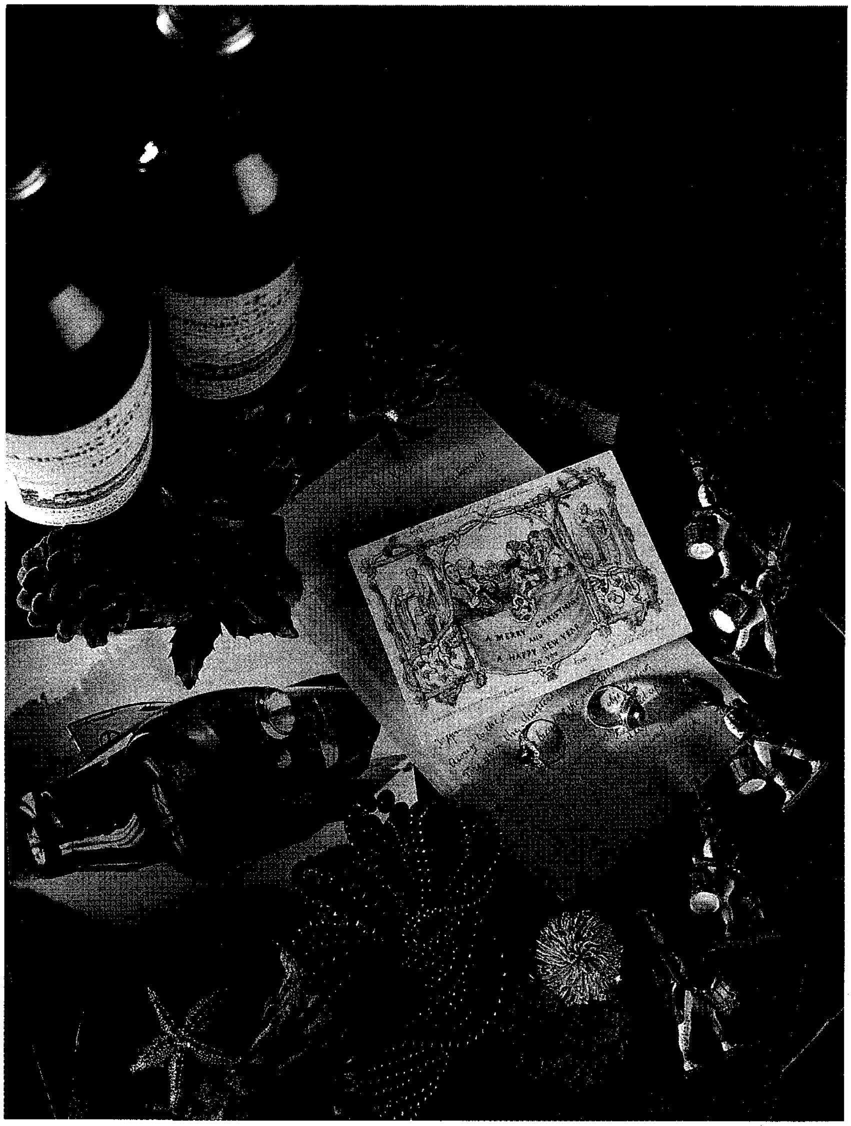


Christie's, 502 Park Avenue, New York City 212 546 1000

Christie's East, 219 East 67th Street, New York City 212 606 0400

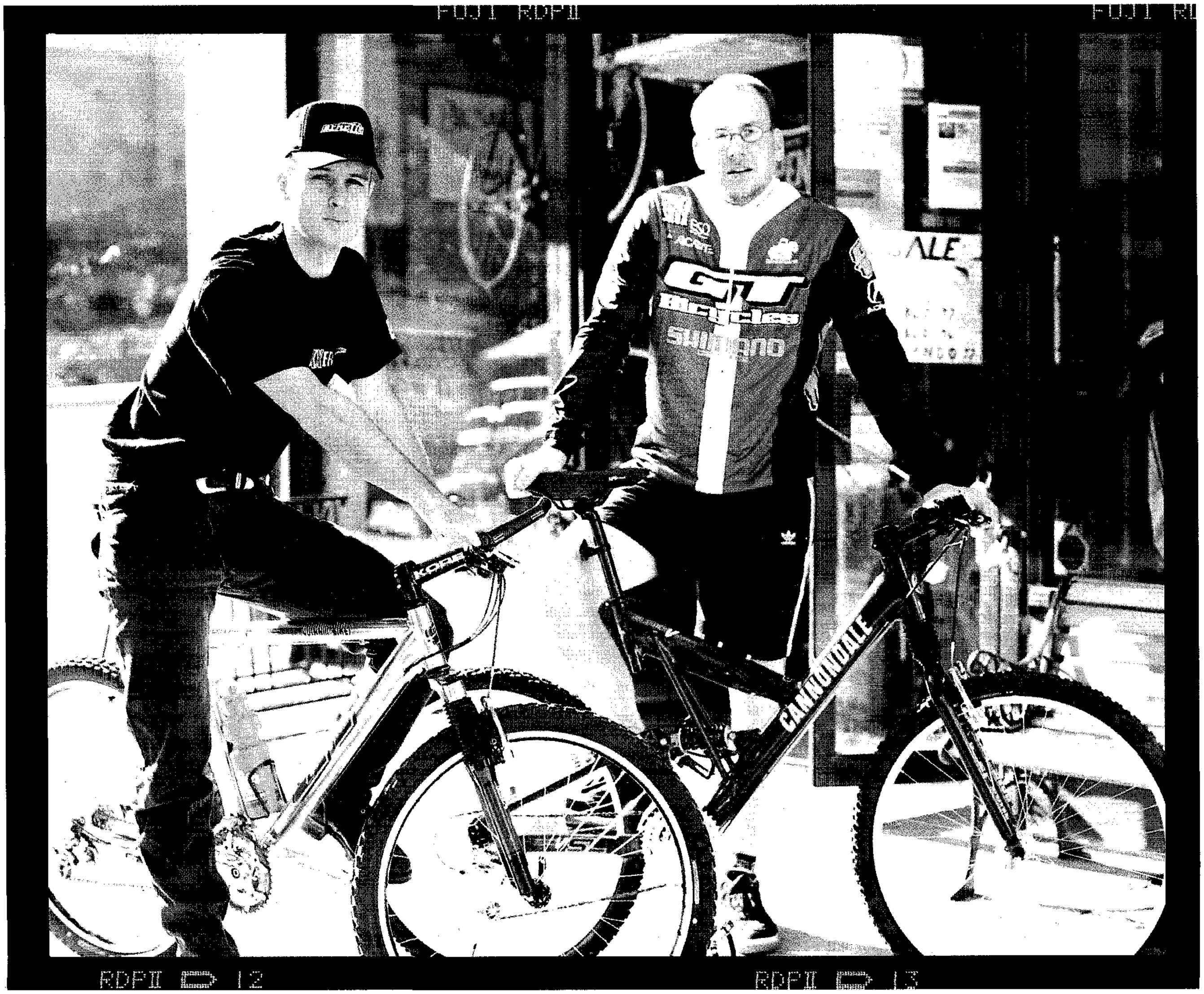
Christie's Los Angeles, 360 North Camden Drive, Beverly Hills 310 385·2600

ELECTRONIC REPRODUCTION PROHIBITED

Buttery-soft is the overworked adjective for leather, but at Behrle, right, the Italian and French lambskin duds (designed by owner Carla Dawn Behrle) are just that (slip top, $185; asymmetrical skirt, $240; pants, $625)

Given the neighborhood's resident celebs, Gotham Bikes, below, isn't your everyday neighborhood bike store (from $240 for a GT to $5,000 for an Italian Colnago road bike).

FUJI RDP II
RDP II
RDP II ⊏> 11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Photographs by Simon Watson.

COACH

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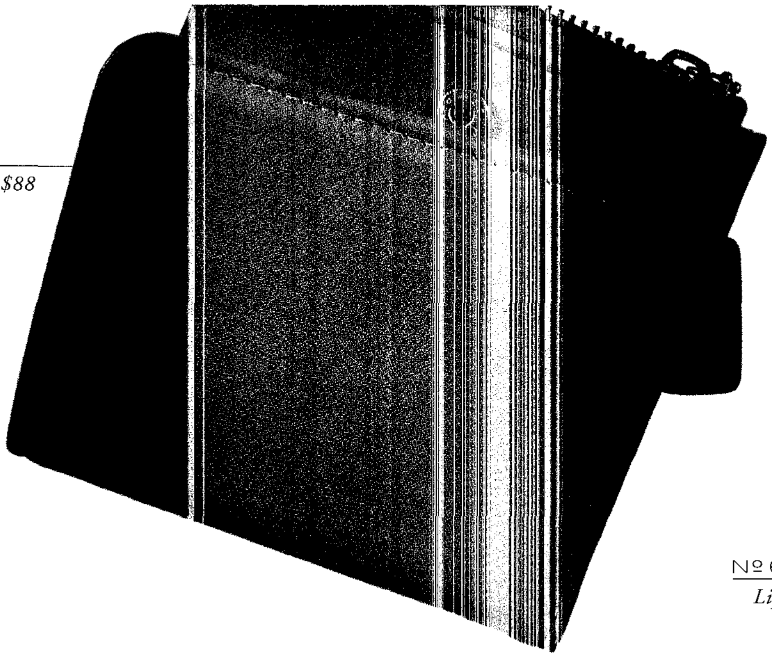

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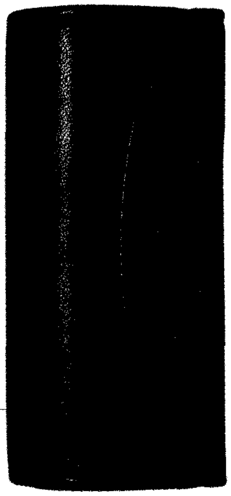
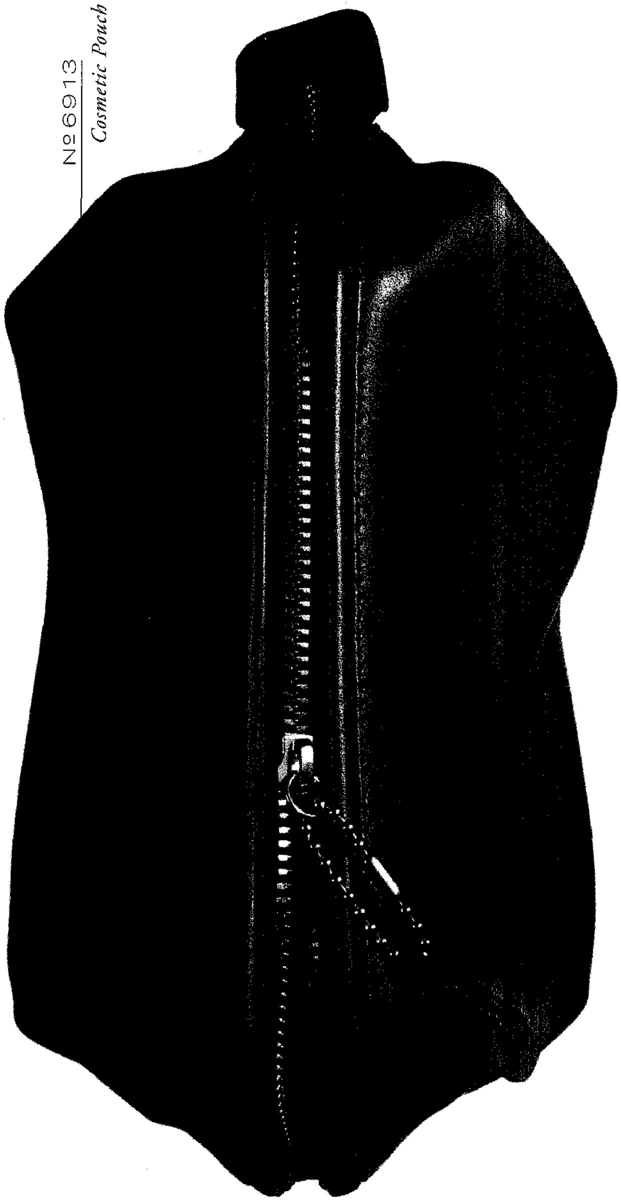
Mini Wallet $88

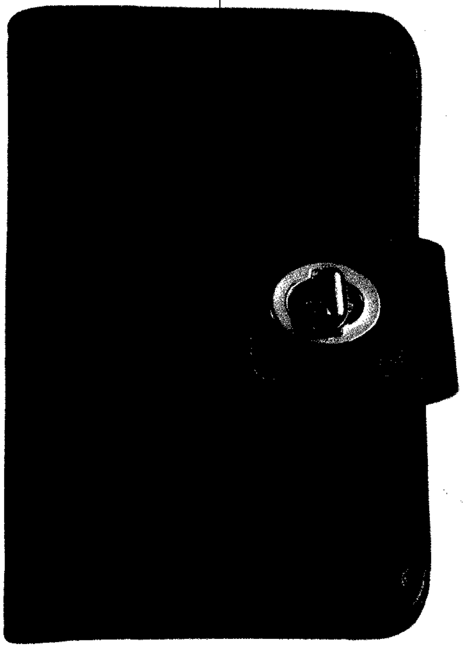


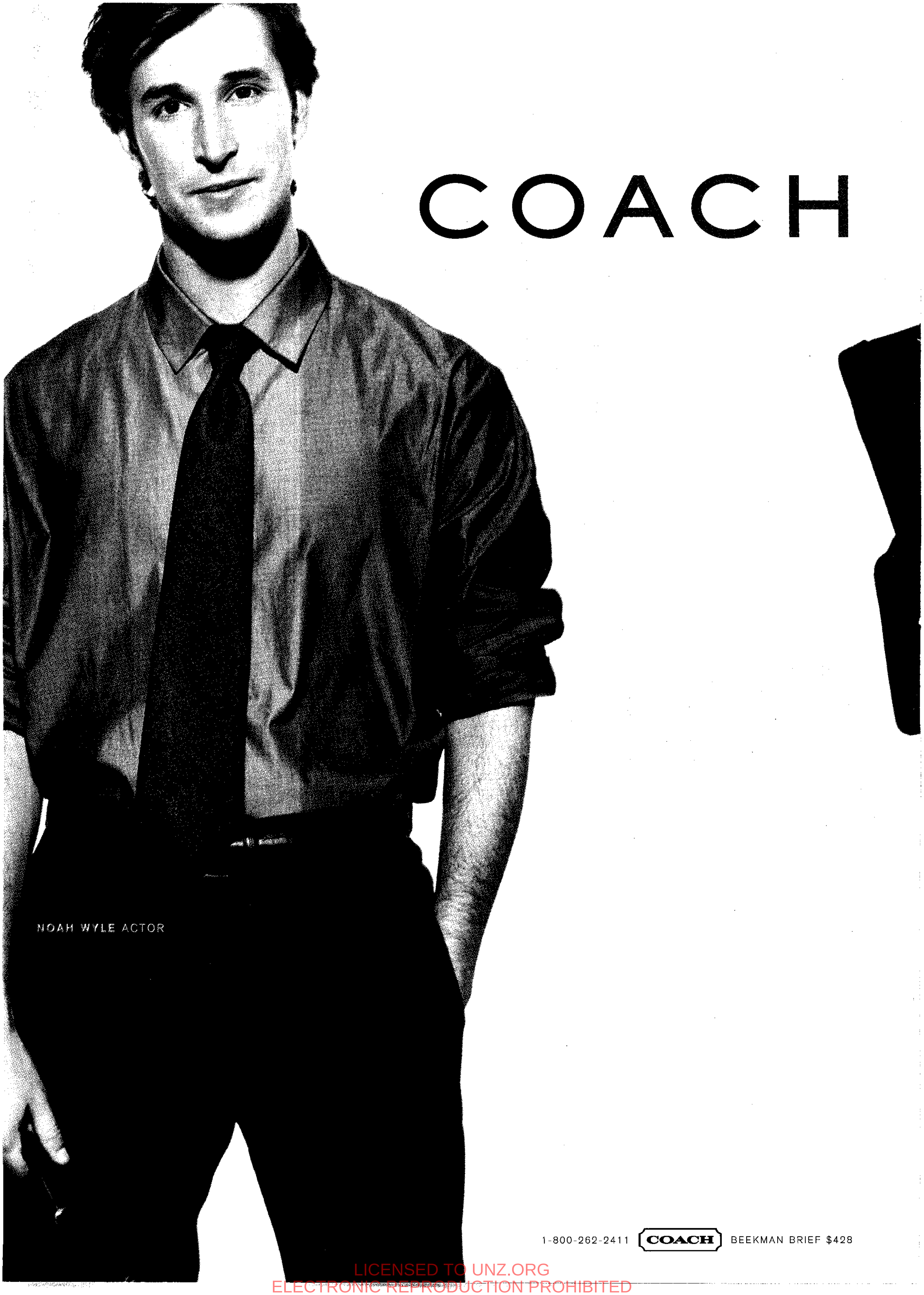
№6910
Lipstick Case $38

№6913
Cosmetic Pouch $68



№6914
Mini Notepad $58

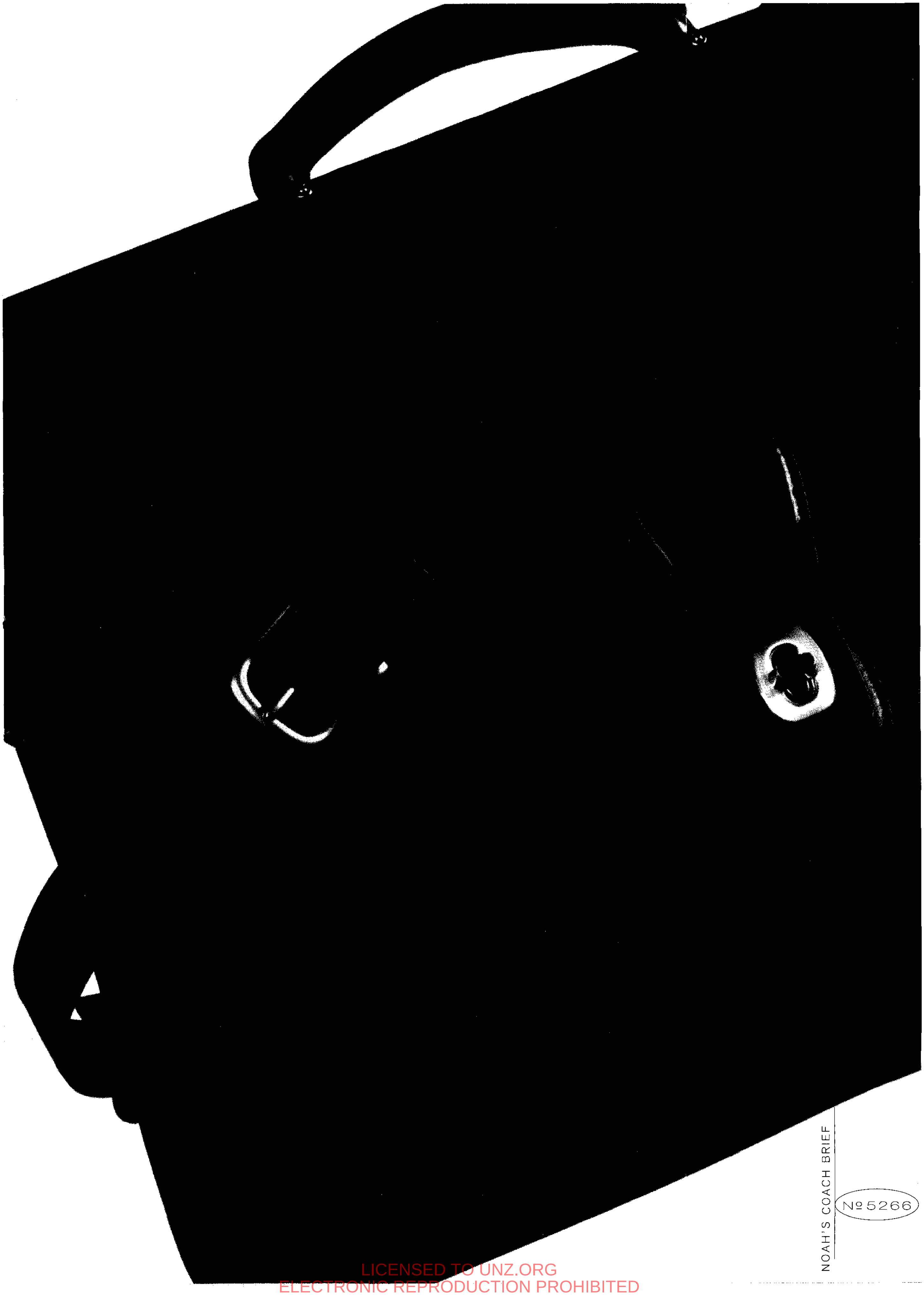




COACH

NOAH WYLE ACTOR

1-800-262-2411 COACH BEEKMAN BRIEF $428


NOAH'S COACH BRIEF
№ 5266

Nº9043 GEOMETRIC BAG

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COACH

1-800-262-2411 COACH GEOMETRIC BAG $174

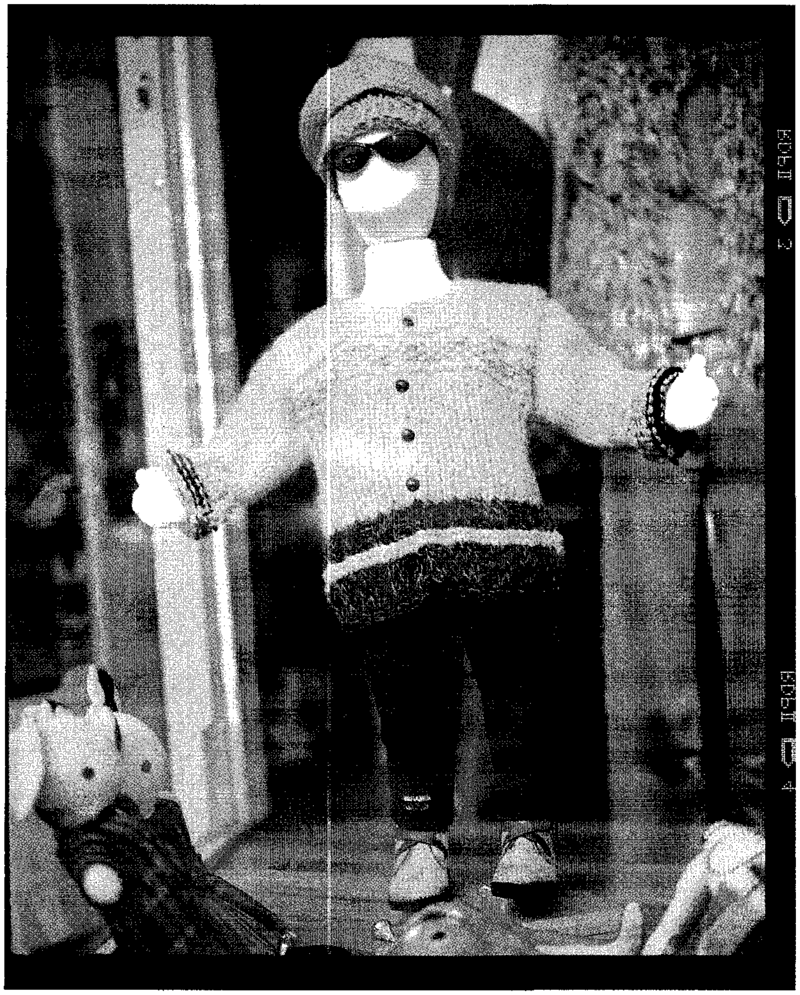
Along with pretty frocks, Swell (240 Lafayette Street; 966-0215) features a near-encyclopedic range of shoes by Gianni Bravo and Michelle Mason (dresses, $120 to $400; shoes and boots, $120 to $480).

Below: Dollhouse (400 Lafayette Street; 539-1800), the newest addition to Lafayette's fashion row, adds girlie-wear to the mix (jackets, $50 to $190; boot-cut pants, $50 to $80; long skirts, $30 to $50).

Lafayette

Overnight, or so it seems, a new group of stores has opened on Lafayette Street, turning it into a fresh frontier for the young and the hip. Once, this street on the edges of SoHo drew savvy shoppers scouting for vintage furniture; now skateboarders and club kids are as likely to be seen as nesters. Starting at Spring Street and running clear up to Astor Place, these new storefronts hawk everything from the fashions of edgy young designers to the hot looks in skateboard chic to downtown-style garb for the kindergarten crowd.

Photographs by Simon Watson.

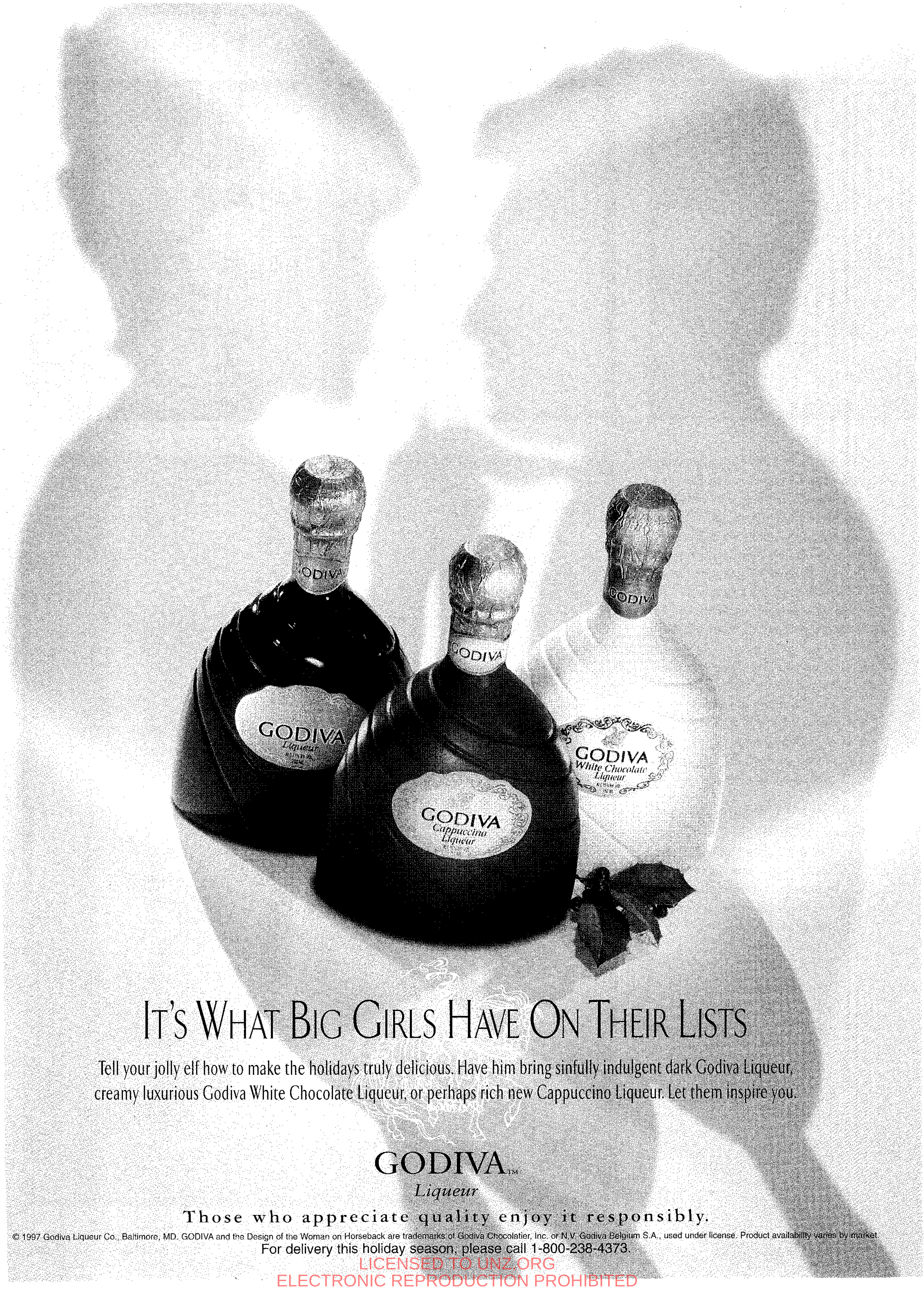


Bright-colored kids'-wear at Lilliput (265 Lafayette Street; 965-9567) is just this side of funky (Mako Kamitsuna hand-knit wool cardigan and hat is $160, Maugin cotton leggings are $35, Goody Goody suede boots are $55 and $65, and A.G. Morgan sunglasses are $10).

Five Five Five Soul (290 Lafayette Street; 431-2404), above, is the source for Gen-X must-haves, like cargo pants, groovy T-shirts, jeans baggy and boot-leg, sweats, and caps (canvas messenger bags, $48).

Bill Hallman NYC (357 Lafayette Street; 673-8850) purveys hip-hop clubwear for guys and gals (nylon-Lycra ottoman bolero jacket trimmed with ostrich feathers, $82).

Photographs by Simon Watson.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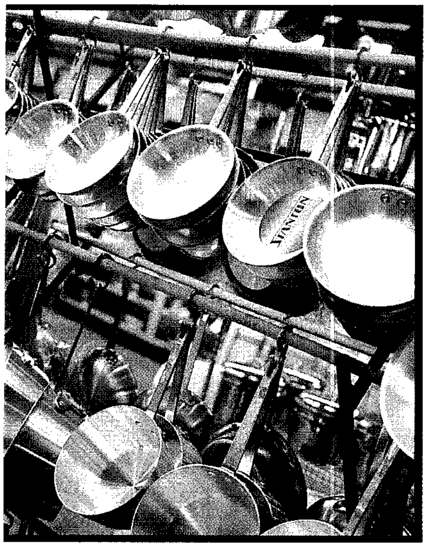
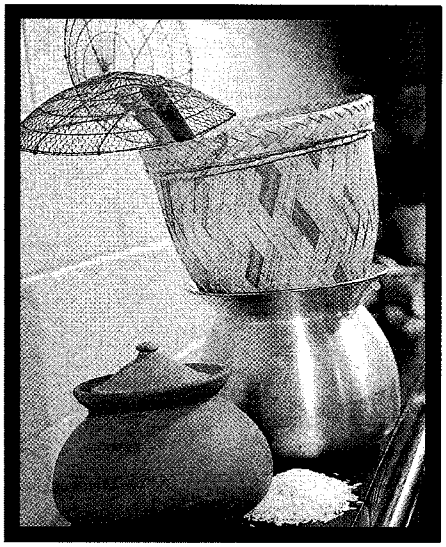




Top left: For the culinary types on your Christmas list, Bowery Kitchen Supplies (376-4982) is crammed with stuff, like Sitram professional cookware, French chinois strainers, and Avanti stainless-steel utensils (from $50.50 for a fry pan to $336 for a stockpot; utensils, $5 to $7; strainers, $25 and $40).

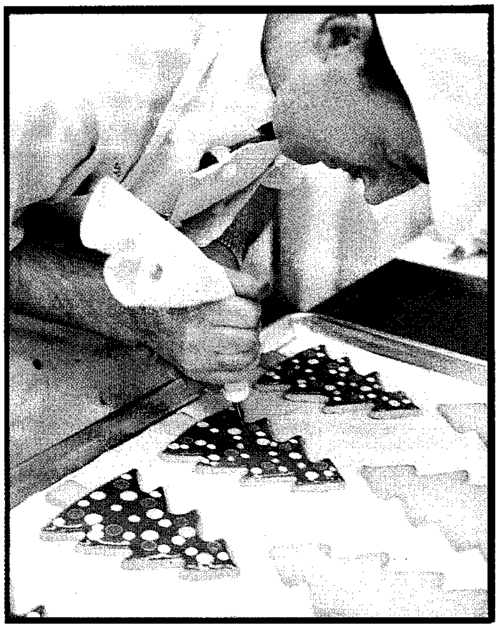
Top middle: Shoe-box-size Chelsea Thai (924-2999) has scads of sauces hot and sweet, along with the trappings for turning out perfect sticky rice (bamboo basket, $3.50; metal pot, $5.00; clay pot, $20).

Top right: Chelsea Market Baskets (727-1111) features containers of every ilk, and the teas, cookies, jams, chutneys, mustards, and candies to fill them (English Cottage Delight preserves, $2.50 to $5.99).

Photographs by Grace Huang.

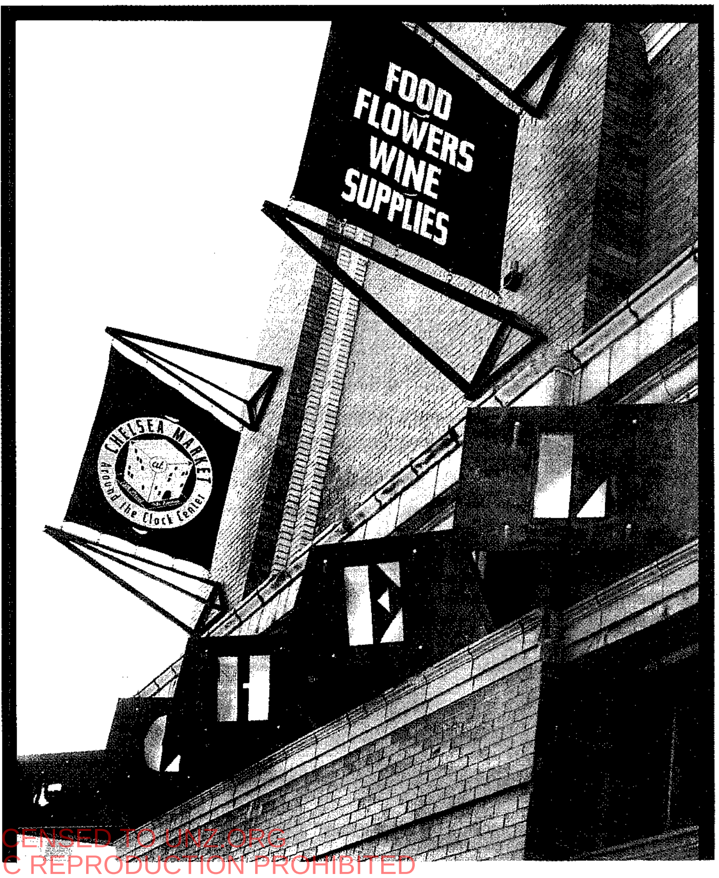
Dew Silverstein features lots more than ephemeral blooms at her Chelsea Wholesale Flower Market (620-7500), right. She has rosemary topiaries (for remembrance) and dozens of cacti that will last for years (rosemary topiaries, $25 and $35; cacti, $2.50 to $300).

Posh uptown stores carry Eleni's Cookies (255-7990), below, but her crunchy, sugary NYC collection (Statue of Liberty, taxi, Staten Island ferry, etc.) is sold exclusively in the Market ($28 for five).



CHELSEA

Is orange just too voguish? Is she into bell-bottoms or baggy? At Chelsea Market you can forget about the dictates of fashion and focus instead on a Christmas gift that is universally welcome: food. This block-long mall runs from Ninth to Tenth Avenue between 15th and 16th Streets and is devoted to the table (with everything at wholesale, or near-wholesale, prices). The market occupies the old National Biscuit Company property and it's a hodgepodge of cavelike buildings with massive brick walls and arches built from the 1890s to the 1930s. Halfway down the central concourse, a waterfall gushes from a cast-iron pipe, and on all sides are glass-fronted storefronts filled with goodies. It's friendly, unpressured, and just consider this: You can nibble on Ruthy's rugalach, stop to watch the crew kneading bread at Amy's, pick up a Cleaver Company chicken potpie for dinner, and still do your Christmas shopping.



Photographed at Sheraton's Hotel Des Bains, Venice Lido, Italy

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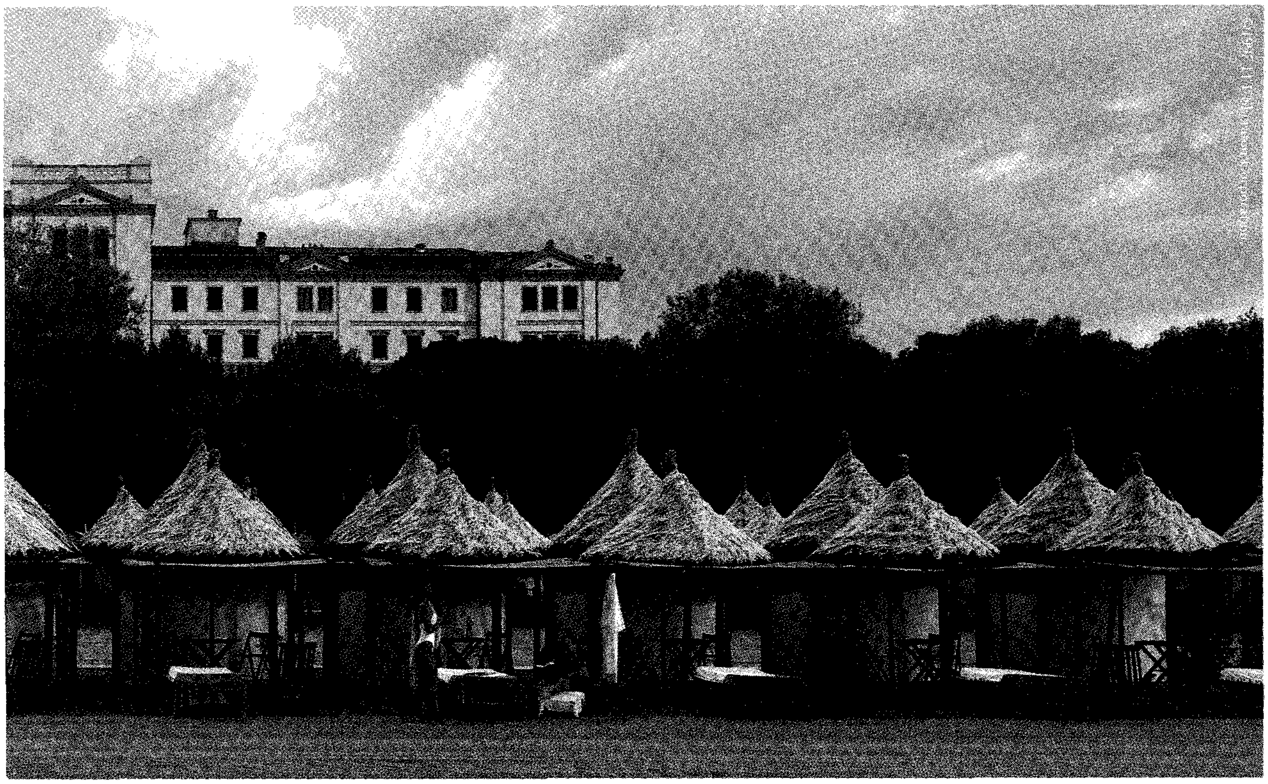

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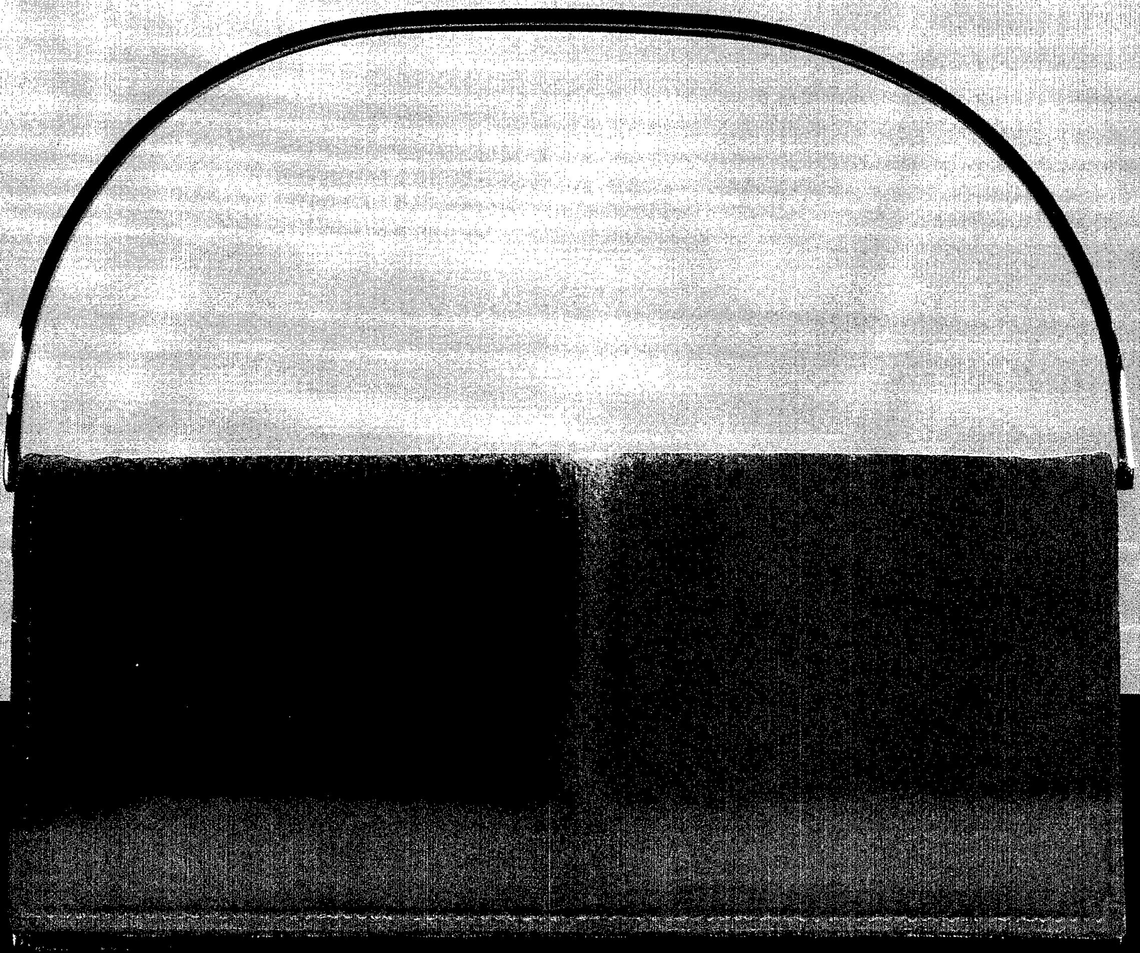
Tom Ford velvet evening clutch with arched nickel handle is $850 on Bergdorf Goodman's main floor, and at Gucci (685 Fifth Avenue, at 54th Street; 826-2600).

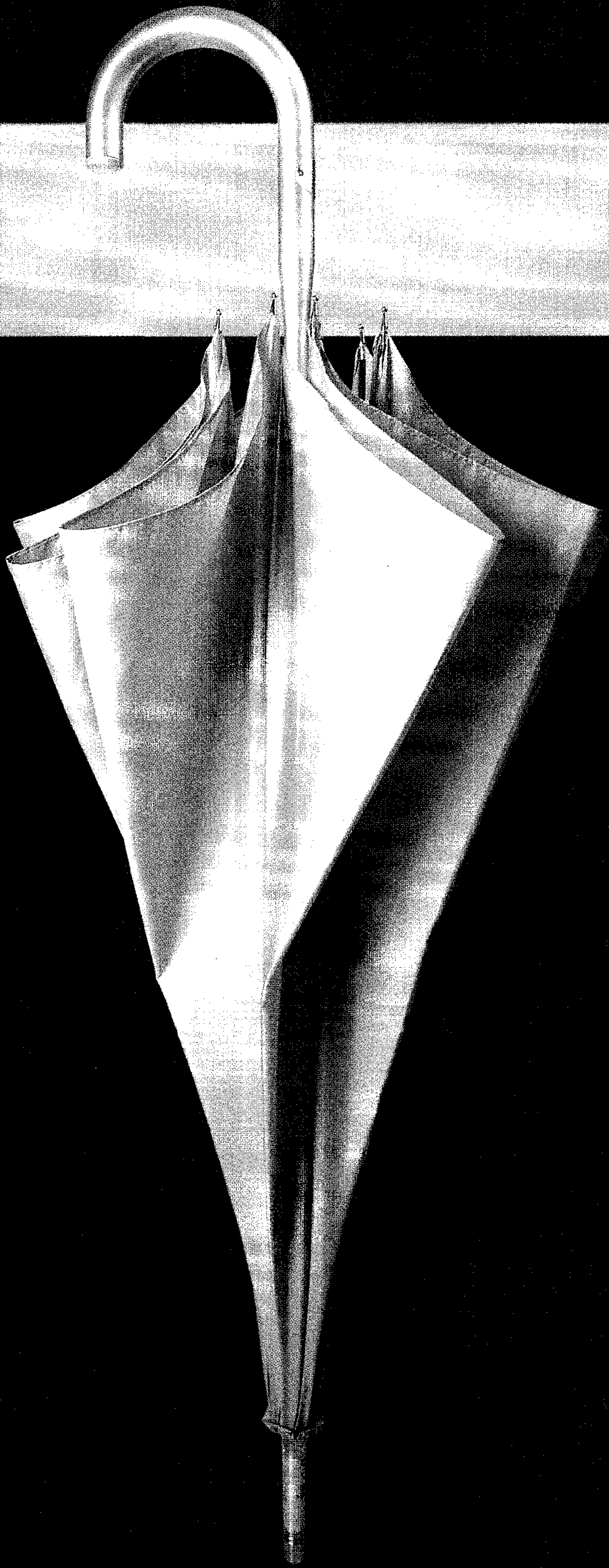


iNSTANT CLASSICS

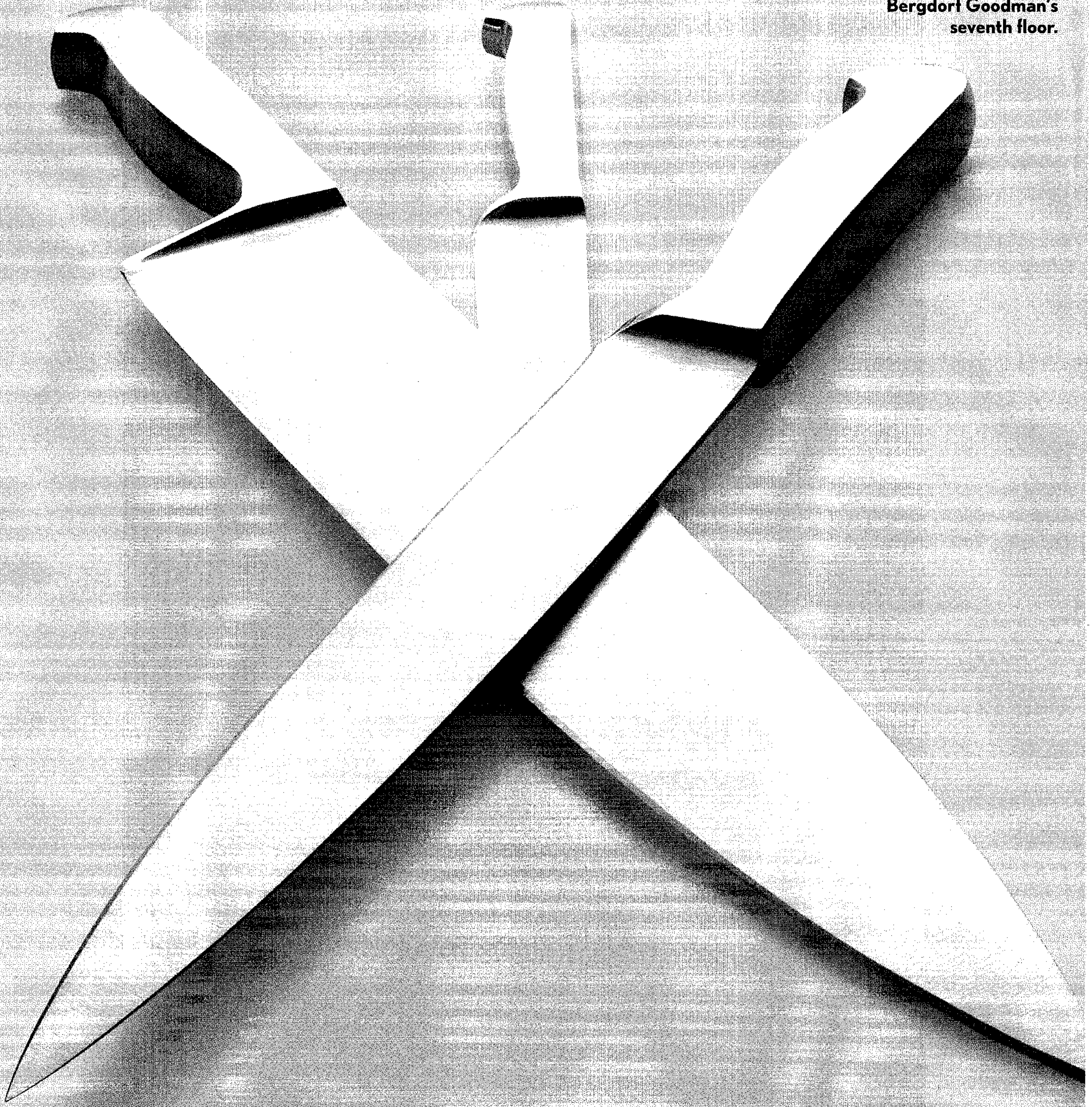
Some gifts are suited perfectly to a specific moment. These, on the other hand, **WILL BE AROUND** for a long, long time.

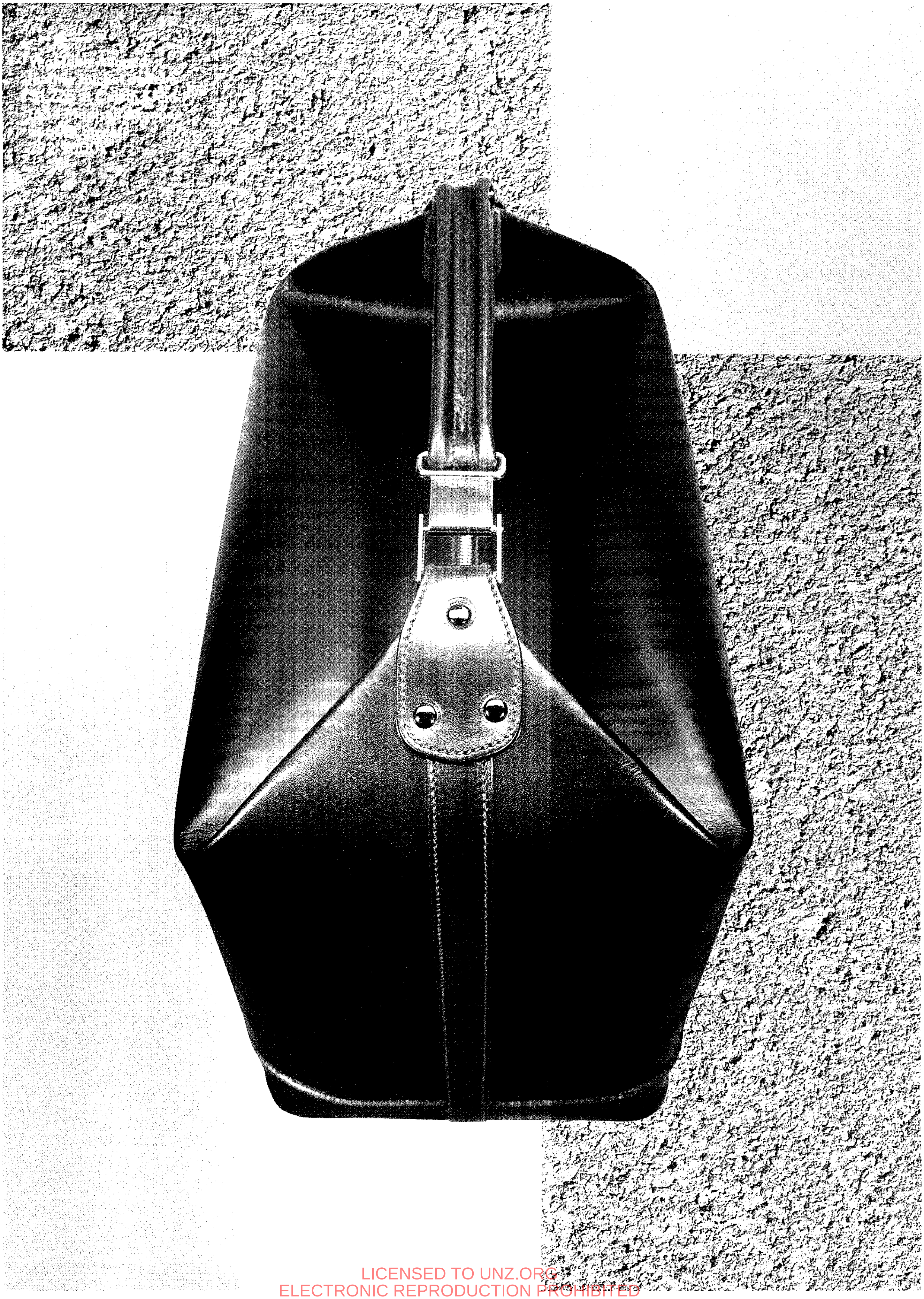
Photographed by Greg Delves

Silver nylon umbrella with one-piece brushed-aluminum shaft and handle is $100 at Emporio Armani (110 Fifth Avenue, at 16th Street, 727-3240; and 601 Madison Avenue, near 57th [illegible] 317-0800).



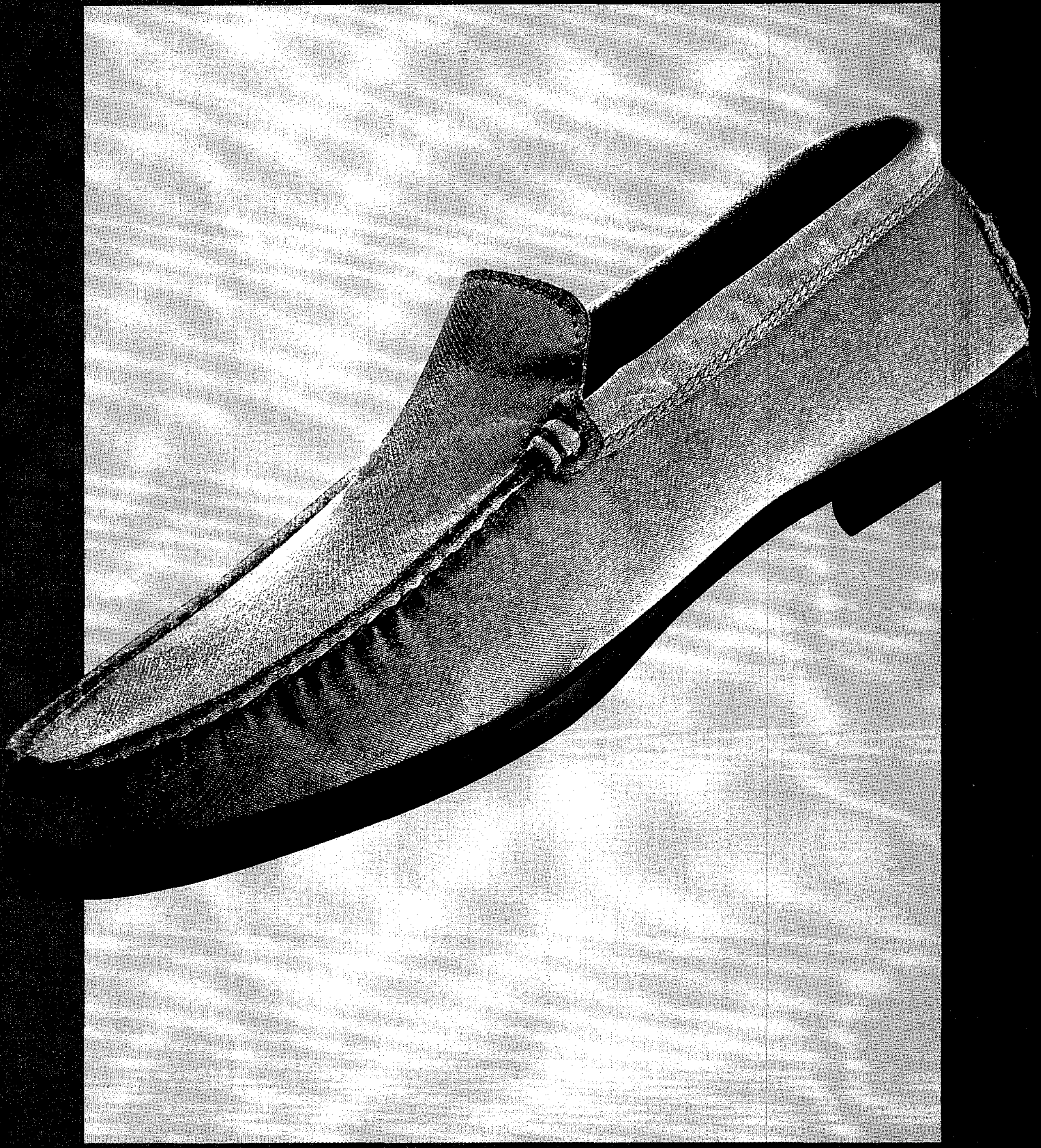
German Gude die Messer "kappa" knives are hand-forged from a solid piece of stainless, high-carbon steel. The paring knife is $50, the carving knife is $75, and the chef's knife is $100, on Bergdorf Goodman's seventh floor.





Panthère leather side pack with nickel-and-palladium-finished panther buckle is $850 at Cartier (653 Fifth Avenue, at 52nd Street; 753-0111).

Silver satin evening flats are $295 at J.P. Tods (41 East 57th Street; 644-5945).



The Line on Santa

The long and winding road to Santa's lap was never so entertaining: Macy's has eliminated the tedium and **TRICKED UP** the route. By Barbara Ensor

"The first year, they cried. The second year, they sort of looked at him shyly. The third year," says Constance Floch, "they chewed his ear off."

As if denying the (rumored) existence of other Santas making their laps available in other department stores in other cities, Floch has for years made the pilgrimage to Macy's flagship store—first with her children, lately coming all the way from her home in Florida to accompany her grandchildren. She has never considered visiting *another* Santa. "We are always in New York," Floch says matter-of-factly.

So, it seems, are 300,000 or so others who have threaded their way through the store's eighth-floor china and crystal sections to the Enchanted Forest—a twinkling, *faux*-wintry *faux* woods—in a tradition that began twenty years ago, long before the Floch contingent became Macy's regulars. The wait, as long as two hours, was hard for both parents and kids; only an occasional train set or the odd mechanical sawing elf served to ward off the inevitable "Are we there yet?" The endurance test extended from the spiritual to the purely physical: In David Sedaris's hilarious "SantaLand Diaries," based on the author's experience working as an elf at Macy's one season, he describes a desperate boy, aided by his mother, relieving himself in the artificial snow.

Those days are gone. This year, you can virtually book lap time with Santa in advance: Macy's is distributing free tickets for reserved times at various kiosks around the store. And the queue has become something practically worth queuing for itself.

"Kids have so much experience now, with technology and interactive play," says Jean McFaddin, senior vice-president of public relations and events at Macy's. "I don't think they like to just stand and wait." The creators of the Disney and Universal theme parks have found ways to distract people from fatigue and boredom while they wait, and Santaland—now renamed Macy's Santa Claus Adventure—has called into service many of the same technicians to concoct, at a cost of $3 million, a dazzling new multisensory zigzag route to the Bearded One.

Photographs by Bernd Auers

THIS WAY TO THE NORTH POLE: Macy's makes the wait for Santa interactive. Clockwise from far left, the Sweetery, the Enchanted Forest, Santa in action, and the ubiquitous mascot RH34.

We begin by stepping onto a brightly painted stationary train, with scenery flying by the window that suggests we're zipping through a cartoonish landscape. Disembarking, we walk through an eerily lit forest, where mobile tree-trunk faces begin to murmur to each other. Beneath us is a shimmering rainbow bridge; in a moment, we are caught up in a whirling frenzy of cooking and stirring gizmos. Ovens emit a hint of steam now and then; touch the oven door and the tarts inside beg not to be taken out yet. The patchwork of sights, sounds, and images is sometimes baffling: "Why do the ants live in a big green ant jail, Mommy?" Indeed. And why that whiff of popcorn when you open a trap door? Somewhat comforting, then, is RH34, a puckish blue robot tour guide whose frequent appearances knit the disparate elements together. Over here, he's riding a giant banana-split vehicle. Earlier, we'd noticed him hanging off the side of the train—the guy just can't seem to stay out of trouble. Now look: He's trapped inside a giant crystal, pleading for help.

"Too much like some sort of CIA device," one father laughingly complains as he watches the C.I.T. (Checking It Twice) Institute in action. (You place your palms into a hand-shaped heat sensor, which sends the gauge arrow swinging past NAUGHTY to NICE—happens every time.) But kids seem to relish the pseudo-science of it, intuiting, perhaps, that they are nearing the man himself.

And happily, it's Santa—and not all the bells and whistles—who makes the biggest impression. "I think that was the real Santa," 5-year-old Luke whispers to his friend Justy on the way out of the store. Santa still holds court in a simple wooden house decorated with many gumdrops and candy canes. What exactly does he do? He mostly listens, taking in exactly which girl wants toys for her six cats, which boy hopes to get a Universal Workout Center, which girl would like a pretend car (" 'cause I tried to be good mostly").

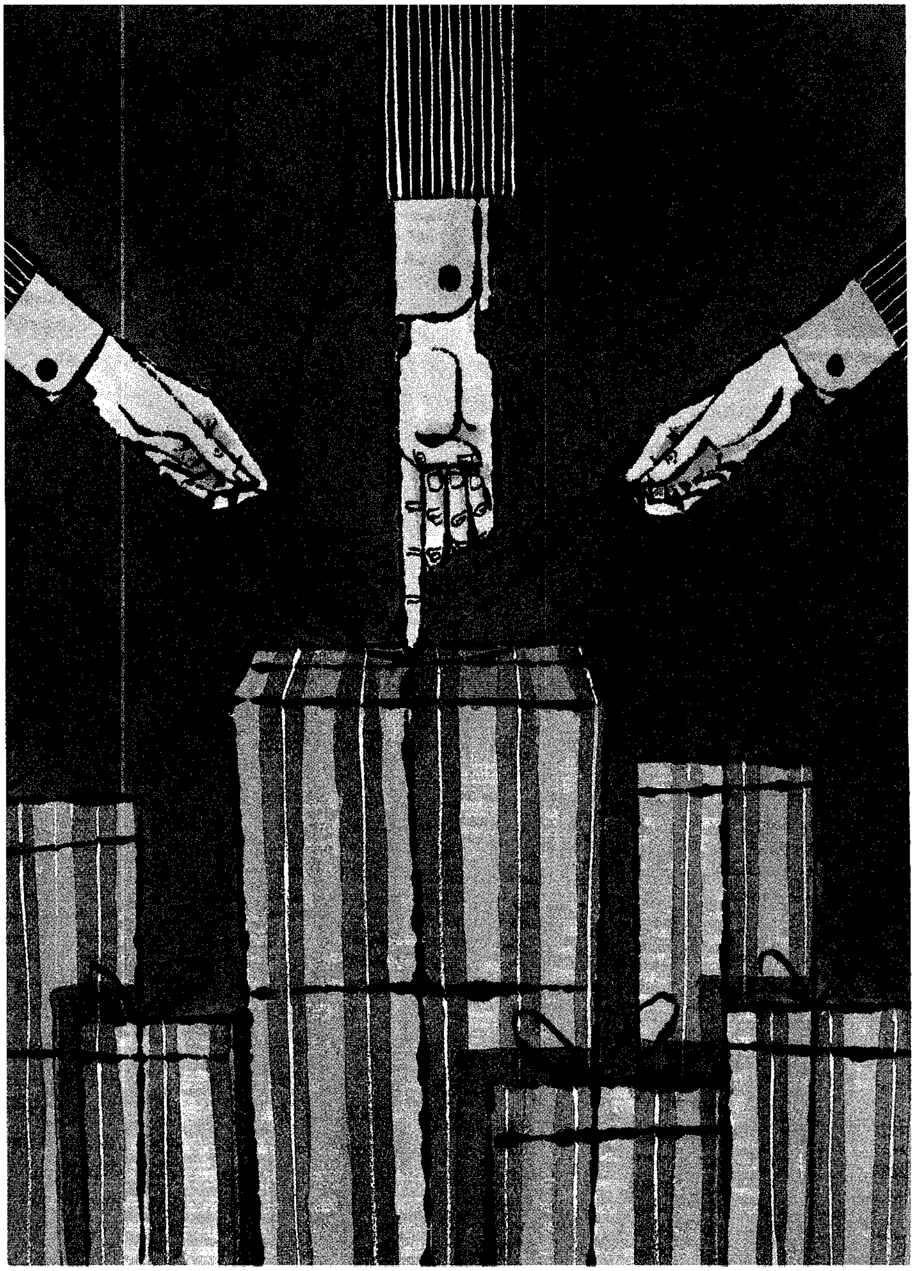
And he remains unflappable. "Well, maybe I'll bring you a treat then," he reassures a child who worries that he hasn't got his list together yet. "But you know you can always write me." ■

Models: left, Chanel/Wilhelmina; right, Samantha Ball.

CHEAP FRILLS

Gift lists are daunting enough. But it's the attendant seasonal necessities, like boxes, paper, trees, wreaths, napkin rings—especially napkin rings—that can really overwhelm. Herewith, a guide to the city's **BEST BARGAINS** for all those inescapable holiday *things*. By Sarah Bernard and Nick Meyer.

THAT MODERN-ART ICON FROM the Ganz Collection set you back a bit at Christie's. That perfume sample shoved in your direction as you stepped into Bloomingdale's (which you are cunningly recycling) set you back nothing at all. Either way, why is it that swaddling your treasure in the gleamingly presentable packaging it deserves—that is, wrapping it—can cost more than its price tag? (Even worse: You know the overenthusiastic recipient is going to shred the $20 wrapping before you can set it aside to be ironed out for next season.) Gifts and gift-wrapping aside, the holidays are expensive. Even purchasing and trimming the evergreen that sits snugly between the coffee table and the club chair can cost you a car payment. Then there's preparing a holiday table, or at least one that won't provoke condescending smirks from certain relatives who'll shamelessly examine the bottom of every plate for its country of origin. But none of the season's preparations need leave you bankrupt or overwrought. Knowing where to find bargains that will delight the most discerning can make the overwhelming manageable—even enjoyable.



Illustrations by Edwin Fotheringham.

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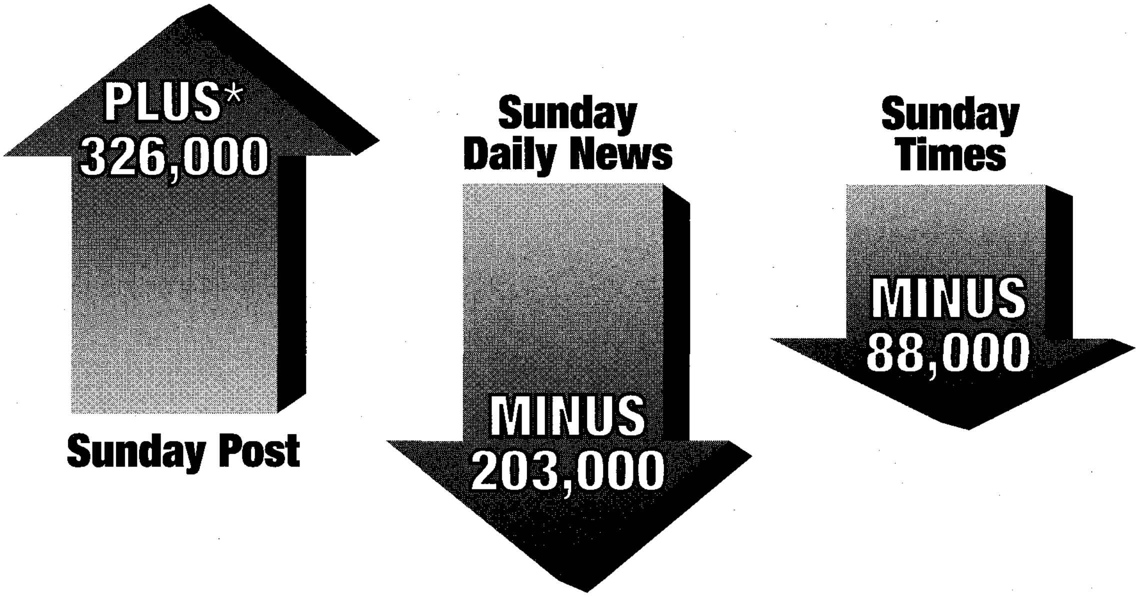

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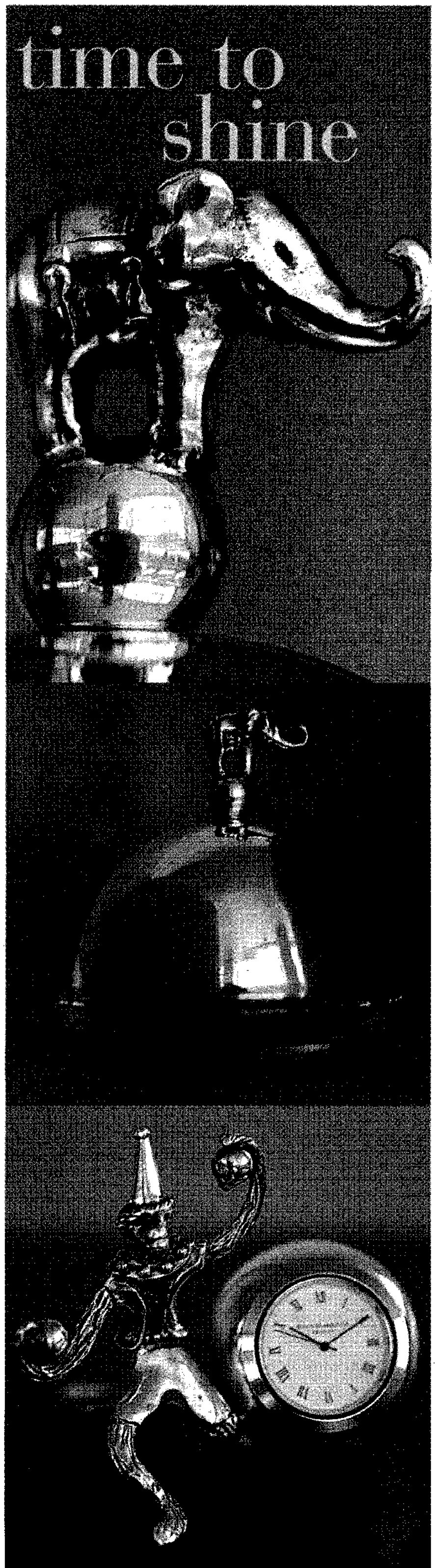

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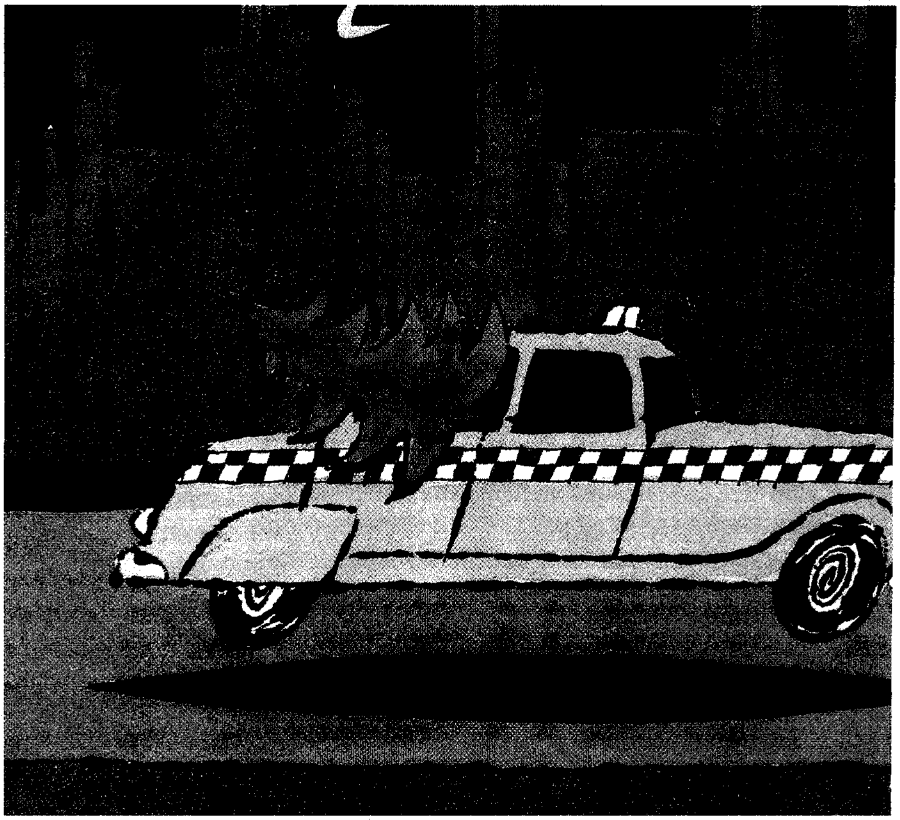


Wrap Party

NEED A BOX FOR THAT SNOWBOARD? **RTR PACKAGING** (27 West 20th Street, Suite 606; 620-0011) specializes in finding a container for whatever odd-shaped gewgaw you've purchased. Its gift boxes, which start at 50 cents for trinket size and move up in price to the more high-end, already-assembled, and fully lined "nested" boxes (a set of five goes for $20), are so impressive, owner Ron Raznick glibly suggests that acquaintances will never even suspect if you "take last year's gift and throw it in one of these." The company, which also produces custom bags for high-profile retailers, offers a selection of patterned gift paper that averages an affordable $10 per 25-foot roll and ranges from the conventional—gold paper with cherubs still sells like mad—to festive metallics to leopard print for the nontraditionalist. Finishings include a wire-edged ribbon ($23.11 for 100 yards) or a sheer "fancy" version ($7 for 27 yards). Even the unskilled wrapper can masquerade as an artist with these malleable materials. Stop by Monday through Friday from 10 A.M. to 5:30 P.M, Saturday noon to 5 P.M., and Sunday by appointment only.

A TOUCH OF IVY, FAMOUS FOR VELVET sachets and luscious fabrics, is having its eagerly awaited annual Christmas sample sale at 1018 Madison Avenue December 4 to 30. For an ornate presentation sure to impress, try wrapping gifts in silk organza (in a sheer silver color) or a polyester fabric in a champagne shade or even the sumptuous velvet in jewel tones—which averages $10 to $25 per yard. Add knickknacks like decorative leaves or flowers to dress up any dangerously plain wrapping.

FOR THE MINIMALIST-CHIC APPROACH THAT'S neater than newsprint, **PAPER ACCESS** (23 West 18th Street; 463-7035) sells that old standard, the regular brown paper that you remember from art class, at $4.49 for 50 feet. Treat it like a blank canvas you can overlay with an original masterpiece in silver marker (or with stamps in colored ink). Get some twine from the hardware store to complete the decidedly rustic look.

All the Trimmings

IF YOU'RE LUCKY ENOUGH TO HAVE A cathedral ceiling and a fittingly robust tree, bulk is what you need. Now that Woolworth's is no longer, **ODD-JOB**

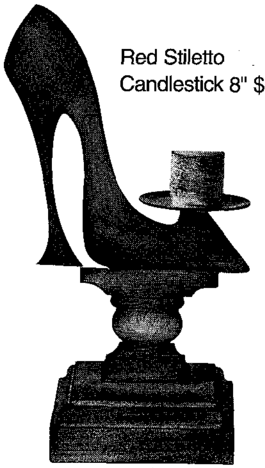
TRADING (66 West 48th Street, 575-0477) reigns supreme for incredibly affordable, below-wholesale-price tree decorations. Go nuts in the store's Trim-A-Tree department lined with classic monochromatic balls ($4.99 a pack), light sets (99 cents for 100 that work both indoors and out), and reams of tinsel garland ($2.99 for 20 feet) perfect for full coverage.

SOMETIMES YOU JUST WANT WHAT YOU want. If you've admired the appetizing holiday temptations at Pottery Barn and its sister tantalizer Williams-Sonoma, stop by the **WILLIAMS-SONOMA OUTLET** (231 Tenth Avenue, between 23rd and 24th Streets; 206-8118), where seasonal items like the high-end papers and organza ribbons you've coveted while window shopping are reduced by at least 30 percent—or by even more as the big day approaches. Handblown old-fashioned glass ornaments start at $2.99, and tree toppers that look like Santa in the shape of a moon (just *try* to visualize it) retail for $30. Flatware and dinnerware don't stay around for long, but early shoppers may get to take home one of the Christmas platters or mugs that stock the entire first floor.

THE EMINENTLY DEPENDABLE SWEDISH FURniture emporium **IKEA** (1000 Center Drive, Elizabeth, N.J.; 908-289-4488) shows off its country's contribution to Christmas by offering solid deals on varied seasonal items. Hand-painted blue and silver glass-ball ornaments are $5.95 for a pack of four, and metal ornaments go for $1.95 for three. Gift paper is a steal at $1.95 for eleven yards—which translates into about five times more yardage than standard stationery fare. And slip small gifts into a denim stocking for $4.95 without even breaking out the Scotch tape. For perfect apartment-window dressing, try the wooden candelabra for $12.95. Go for the real thing in Christmas lights: a pack of 25 candles retails for $6.95, a four-pack of three-inch votives for $2.95.

BED BATH & BEYOND (620 SIXTH Avenue, between 18th and 19th Streets 255-3550) lives up to its name by carrying sets of twelve decoupage ornaments for $19.99. And city dwellers fortunate enough to have the coveted fireplace can decorate the mantel with Christmas stockings, at a reasonable $9.99 each, or with a gingerbread house ($9.99 for a kit).

Decorative Satin
Shoe 7" $25


Red Stiletto
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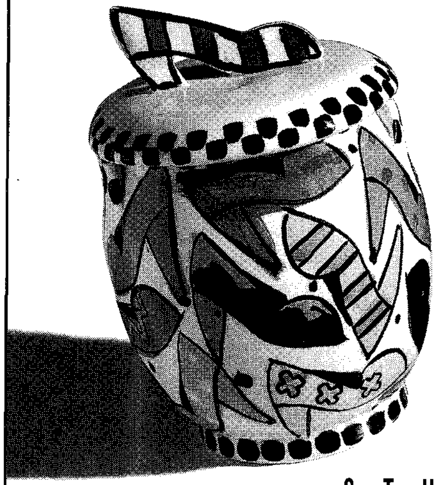

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Key Ring $36

Chocolate Shoe
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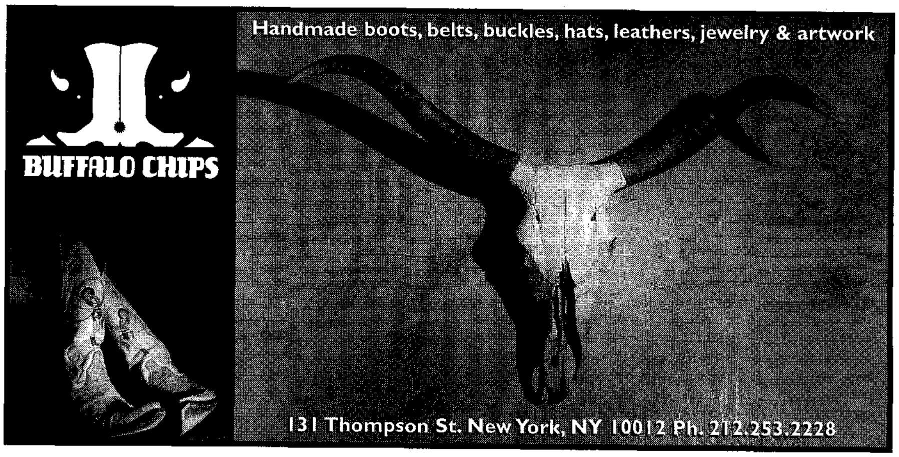
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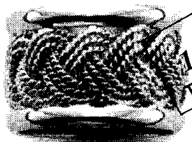

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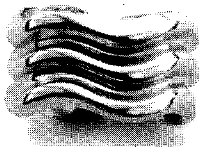

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HOLIDAYGIFTS

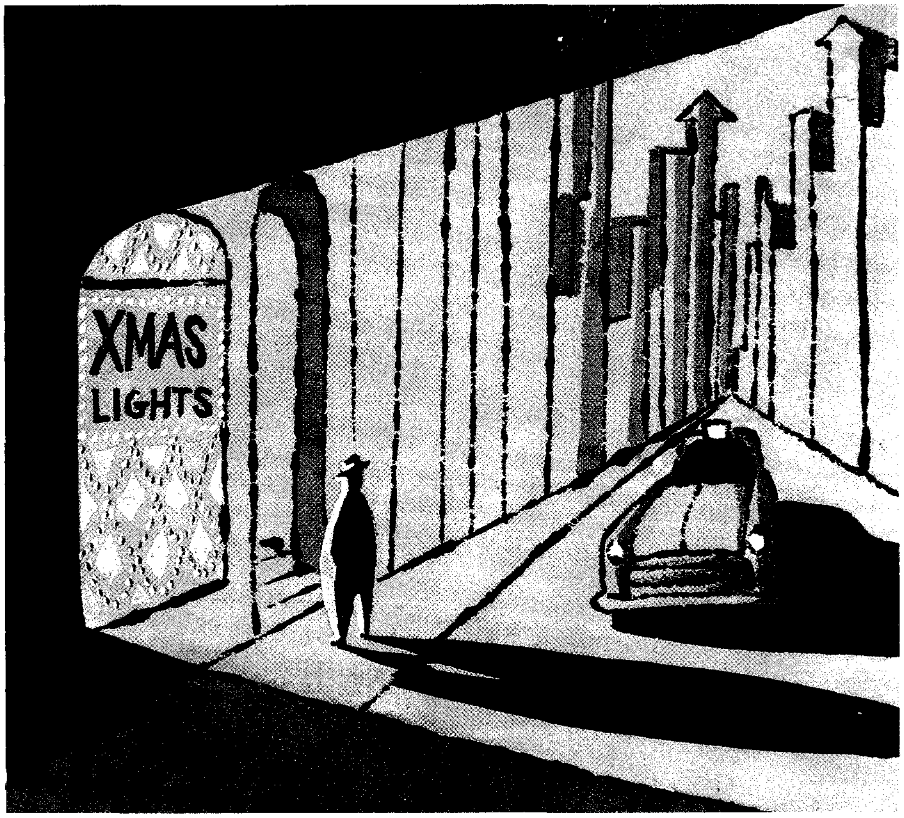
FOR AN ANTIQUE, OLD-FASHIONED THEME tree, visit the **NEW-YORK HISTORICAL SOCIETY** (2 West 77th Street; 873-3400) Saturday, December 6, from noon to 5 P.M., where, in addition to a special reading of Clement Clarke Moore's "A Visit From St. Nicholas" in honor of the poem's 175th anniversary and the dedication of a tree decorated with Victorian ornaments, the society will be offering 20 percent discounts on cards, gifts, and decorations for sale in its gift shop. Paper garlands of snowmen or Noah's Ark figures are under $5, Victorian-era reproduction ornaments are under $10.

IN THE SPIRIT OF MARTHA STEWART, WHY not embrace the original in holiday accessories? For edible ornaments, visit **ECONOMY** candy market (108 Rivington Street; for mail orders, 800-352-4544), a Lower East Side staple since 1937. Homemade candy canes go for 75 cents each, mini versions command $2.99 for a box of 100. String together chocolate bells or Santas wrapped in foil for $2.99 a pound. Meanwhile, the candy wreaths, made entirely of red and green confections, are an affordable $9.95.

IF YOU'RE ONE OF THOSE TIMES SQUARE–lovers who believe brighter is better, or if you simply don't want to bother repacking those delicate ornaments from Grandma after vacuuming up wads of tinsel, simplify the tree-trimming experience with one stop at **JUST BULBS** (936 Broadway, near 22nd Street; 228-7820), where the merchandise runs from elegant to campy. Crystal stars on a string (ten for $20), pearl lights (70 for $20), or flashy colors like purple (for Prince lovers) promise a glowing monochromatic tree. Novelty offerings turn it into a spectacle: Try the Mexican-restaurant favorite, red-hot chili peppers on a string (35 for $20), TV-ready M&M's with hands and feet, black-and-white cows dressed as Santas, or—for a true pop-culture statement—a string of Budweiser frogs, which can be yours for a slightly more costly $17.50 for ten, "because of the royalties," confides owner Judi Kraft.

Table Ready

SO WHAT ARE YOU GOING TO USE TO PRESENT that honey-baked ham you slaved over (or, more likely, dialed up from the



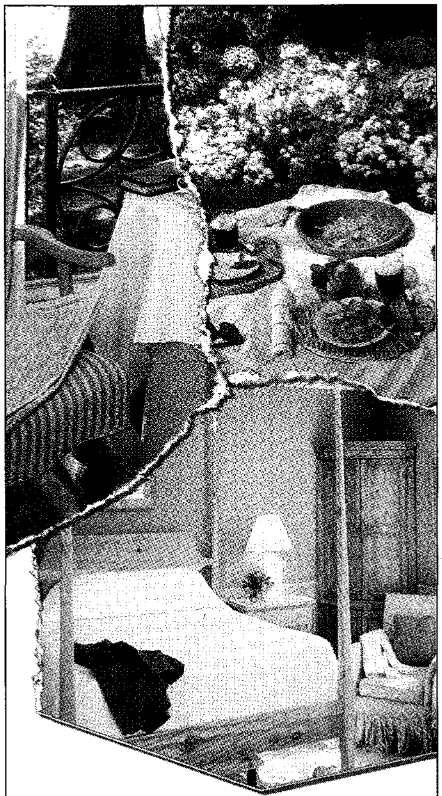
Vinegar Factory)? Luckily, **FISHS EDDY** (889 Broadway, at 19th Street; 420-9020), that famous vendor of high-quality, less-expensive commercial china, will be stocking white ceramic fifties-style tableware with a fire-engine-red stripe just in time for your holiday feast. Serving bowls are $14; mugs, $2.95; chargers (those trendy oversize plates), only $8.50. Cake plates come in a gift set of four for $12, or individually at $3.50.

FOSSILGLASS (430 GREENWICH STREET; 966-2798), a small New York studio that manufactures handcrafted glassware, much of it frosted like beach glass, is having a sale on samples, one-of-a-kinds, and pieces with imperceptible imperfections, December 3 to 6 and 10 to 13, noon to 6 P.M. (December 4 and 11 till 8 P.M.). Serving bowls that retail for $130 will handily hold your eggnog for a mere $45. Sorbet glasses, usually $40, are below wholesale at $14 to $18.

TO REALLY IMPRESS THE IN-LAWS, HOW about setting out one-of-a-kind pottery by contemporary ceramic artists for your dining table's centerpiece? **GREENWICH HOUSE POTTERY** (16 Jones Street; 242-4106) is offering artists' originals at a pre-holiday benefit entitled "Clay Can Save Your Life" December 5 and 6, 11 A.M. to 7 P.M., and December 7 till 3 P.M. Holiday cake plates, candlesticks, serving platters, and dinnerware that might otherwise sell for upwards of $1,500 will be available in the $50-to-$500 range.

IF YOU CATCH YOURSELF DROOLING OVER Barneys' glassware section, **KATHY ERTEMAN**, an artist whose hand-carved black-and-white ceramics are showcased on those very shelves, is having her own holiday sale at her studio (16 East 18th Street, second floor; 929-3970) December 12 and 13, 11 A.M. to 6 P.M. Slightly irregular bowls, platters, vases, and teacups will be offered, as well as decorative vessels like six-inch black-and-white bowls patterned with spiral dots or stripes, which will go for $40 instead of the usual $80.

ONCE YOU'VE GOT THE BASICS, TURN YOUR attention to the details. **MU/H INC.** (121 East 24th Street, Suite 4R; 228-7779), which supplies retailers like Henri Bendel, Bergdorf Goodman, and ABC Carpet & Home with its soaps, bedding collection, and tabletop items,



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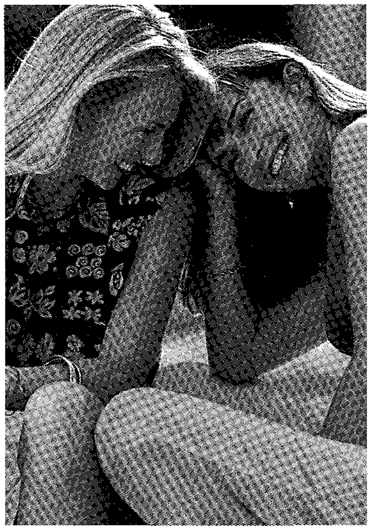

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is having a seasonal sample sale December 7 to 14, Monday through Friday 9 A.M. to 7 P.M. and Saturday and Sunday 11 A.M. to 6 P.M. All silk napkins and place mats, normally $25 to $30, will go for $10 or less. Moroccan fabric tablecloths that retail at $250 will be a cool $95. For a decadent addition, metallic-embroidered organza tree skirts that sell for $500 to $700 will be offered at $245.

MIKE + ALLY (200 WEST 72ND STREET, Suite 35; 580-5376), another supplier to the crème of Madison Avenue shops, will be offering discounts on discontinued items like gold and silver hand-enameled napkin rings and serving pieces that will put the finishing touches on your holiday meal, December 8 to 12, 10 A.M. to 6 P.M.

Treat Yourself

IF BARGAIN-SEEKING HAS EXHAUSTED YOU and your spirits, treat yourself to the **SANITY SAVERS FOR HOLIDAY SHOPPERS** program offered by the Warwick Hotel, an oasis in the middle of midtown (65 West 54th Street, at Sixth Avenue; 247-2700). From November 24 to December 24, you can drop off your packages between noon and 6 P.M. at the Kate's Paperie outpost in the hotel's lobby, where, for $6 to $20 each, your packages will be professionally wrapped and then delivered to UPS for shipping. Or if you prefer to wait, lunch at the hotel's Randolph's Lounge; the meal lasts a mere 55 minutes, to keep single-minded shoppers on course. While you dine on ravioli ($11.95), you can peruse catalogues and fire off mail orders, which the hotel will fax.

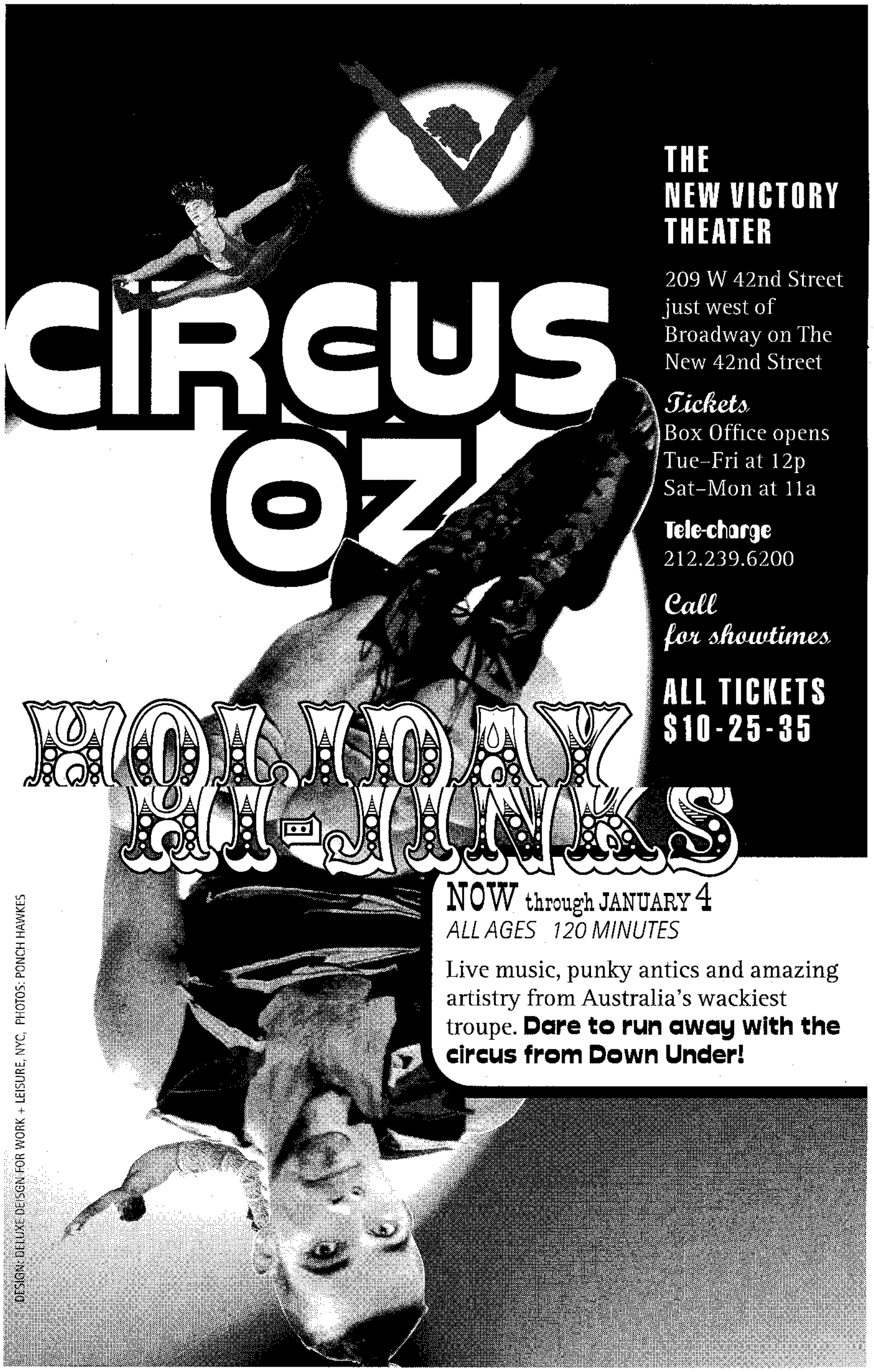
Pining Away

YOU'VE GOTTEN THE SHOPPING DONE, FIGured out the menu. Now it's time to focus on the centerpiece. Unfortunately, the idea of tree shopping in Manhattan doesn't exactly inspire visions of sugarplums: "It was freezing cold. . . . Traffic was horrendous. . . . We went down to Union Square, and people couldn't tell us anything about the trees. Then we ended up picking one and we couldn't get it home." Sound familiar? That experience, a typical one for the average New Yorker, is what prompted June Woodman and her husband, Robert, to start **OH, CHRISTMAS**

TREE (292-7454 or 800-550-4556), their mail-order operation. While traditionalists may balk at the idea of ordering a tree over the phone, anyone who has tried to take a six-foot tree home in a taxi knows how much trouble the process can be. Oh, Christmas Tree sells exclusively Maine-grown balsam firs for $75 apiece and ships them to your door by UPS. The Woodmans personally inspect every tree they sell and will replace yours for no charge if you're not satisfied.

MIDTOWN FLORIST AND GREENHOUSE (115 Flatbush Avenue, Brooklyn, 212-513-7000 or 718-636-0020), open Monday through Saturday 9 A.M. to 9 P.M., Sunday 9 A.M. to 7:30 P.M., offers a wide variety of trees: blue spruce, white pine, and Fraser, Douglas, and balsam firs, in descending order of cost. Vice-president Jason Orlofsky says the first two varieties are popular for their attractive colors and shapes but advises against buying them because they tend to drop their needles faster than other types. Balsam and Fraser firs, on the other hand are "cut fresh, and they tend to hold their needles a lot longer," Jason says. Douglas firs start in the three-to-four-foot range at around $15 and go up to fifteen feet, in price increments of $5 per foot. Balsams, the best buy at around $25 for a five-to-six-foot tree, are similarly priced, but Midtown has balsams as tall as 30 feet, for $600. Fraser firs, the top-of-the-line tree, have double needles, giving them a lush, full appearance. A five-to-six-foot Fraser costs about $60, with prices rising $10 for each additional foot. Midtown also sells live trees from one to ten feet tall, starting at $7.98 for a one-foot potted tree. A four-to-five-foot tree with root ball costs $60 to $70.

Midtown's wreaths go from standard residential size (eighteen inches) all the way to megaindustrial size (ten feet) and can be bought plain or decorated. The biggest sellers are the 18-to-36-inch wreaths, which run $8 to $25. Decorated wreaths can be as much as twice the price, depending on the amount of ornamentation desired. Garlands, good for draping over mantelpiece or windowsill, sell for $2 per yard. Midtown also has deluxe garlands, which are handmade from balsam, pine, and occasionally cedar and sell for a mere $4 per yard. Delivery of an average-size Christmas tree to midtown Manhattan costs around $25. In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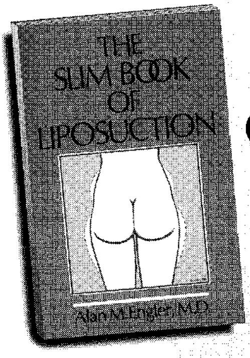
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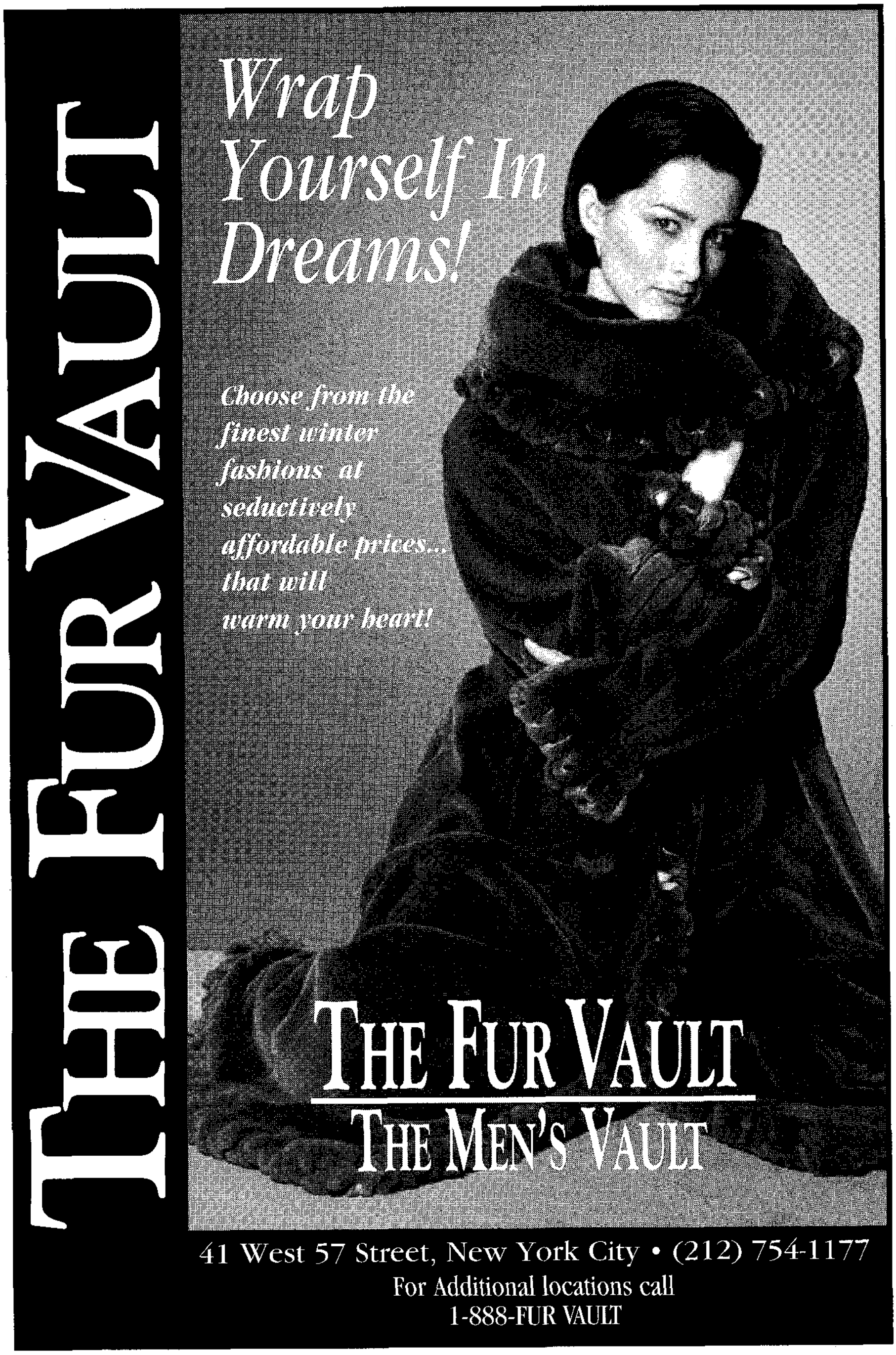

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Brooklyn, delivery costs about $10. Prices vary widely depending on what is being delivered (i.e., a ten-foot tree being rushed to an eighth-floor walkup on 130th Street is going to cost extra).

CITY PLANTS (817 SIXTH AVENUE, AT 28th Street; 268-0381) sells Fraser firs, for between $50 and $60 for a four-to-five-foot tree and $60 to $70 for a six-to-seven-foot tree. Potted Alberta spruces, which (with a little care) will survive well past the holidays, are a popular lower-maintenance alternative to larger trees. Wreath selection is limited (ten to sixteen inches), but City Plants offers custom-decorated wreaths starting at just $20. Delivery: $15 in Manhattan below 86th Street, $20 above 86th, more for outer boroughs.

GARDEN CRAFTERS (37 GRAND STREET; 966-6030), open Tuesday through Friday 10 A.M. to 6 P.M., Saturday and Sunday 11 A.M. to 7 P.M (call for holiday hours), sells Fraser firs starting at three feet for $29 and goes all the way up to twelve-footers for $250. For that cramped studio apartment, Garden Crafters sells live potted dwarf Alberta spruce trees starting at $16.25. Garden Crafters' wreaths are double-sided (18 to 32 inches, $17 to $35). Delivery: $15 and up—at most, $60.

IN A CITY LIKE NEW YORK, THERE ARE many people who, for one reason or another, will not celebrate Christmas. On the other hand, only the most mean-spirited Grinch could spend December in New York and not be infected by the holiday bug. **BEEKMAN FLORAL COMPANY** (884 First Avenue, at 50th Street; 838-6750), open Monday through Friday 9 A.M. to 6 P.M. and Saturday 10 A.M. to 5 P.M., offers myriad plants and floral arrangements that have a holiday—but not necessarily a Christmas—theme. Co-owners Marian Kelly and Rosanne Aiello recommend the topiary globes (which Aiello describes as "a big round ball on a stick") as an excellent non-Christmas option. Starting at $60, the globes, which can be made of ivy, boxwood, or even herbs like sage or rosemary, can be finished with any number of decorations, including bows, garlands, or cut flowers. Amaryllis, a flowering bulb that is popular around the holidays, is another house specialty. Beekman puts one to three bulbs (each bulb produces

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eight flowers) of amaryllis in a wooden crate and decorates it with red sticks or pine cones ($50 and up). Delivery: In Manhattan, $8 to $10; Brooklyn and the Bronx, $12; Queens, Nassau, lower Westchester, and New Jersey, $12 to $16.

JUST FOR YOU (650 TWELFTH AVENUE, between 48th and 49th Streets; 399-8974). Rocky Granata and Tommy Tuccillo run the city's only 24-hour stuffed-animal emporium and sell trees, wreaths, and flowers to boot. Douglas firs three feet tall and up start at $14.99, and balsams five feet and up start at $19.99 (Frasers start at $39.99). Wreaths start at $9.99 for ten inches, but Simona, the in-house wreath specialist, will lovingly craft you a silk wreath interwoven with dried flowers for as little as $25. For those with little time or motivation, Just for You offers a crack team of decorators who, for $20 an hour plus the price of the merchandise, will come to your apartment and decorate it for you. Delivery: Manhattan, $10, north of 110th Street, $15; the Bronx, $20; Brooklyn, $20 plus tolls. Customers receive a free stuffed animal with every tree purchased and a dozen roses with every $50 worth of merchandise.

THE NEW YORK FLOWER & PLANT SHED (209 West 96th Street; 800-753-9595 or 662-4400), open Monday through Saturday 9 A.M. to 8 P.M. and Sunday 10 A.M. to 6 P.M. Cut Douglas firs start at six feet for around $30 and go up to nine feet for around $100. Plant Shed sells live trees (assorted spruces and Norfolk pines) for $10 to $50, depending on the size and amount of decoration; an eighteen-inch tabletop tree, undecorated, sells for $12.99. Twelve-inch wreaths decorated with pine cones, bows, and balls are $7.99; twenty-inch wreaths are $14.99. Poinsettias in red-white marble, pink, or peach in six-inch pots cost $3.99 (three for $10). White-pine garlands are $1.49 per yard; cedar garlands are $3.99 per yard. Delivery: Free in same (10025) and neighboring Zip Codes, $4 in the rest of Manhattan, $10 in the outer boroughs.

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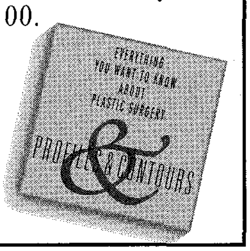
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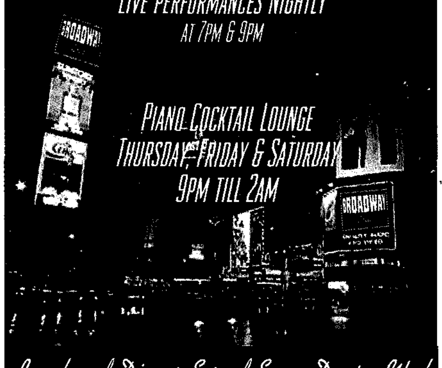

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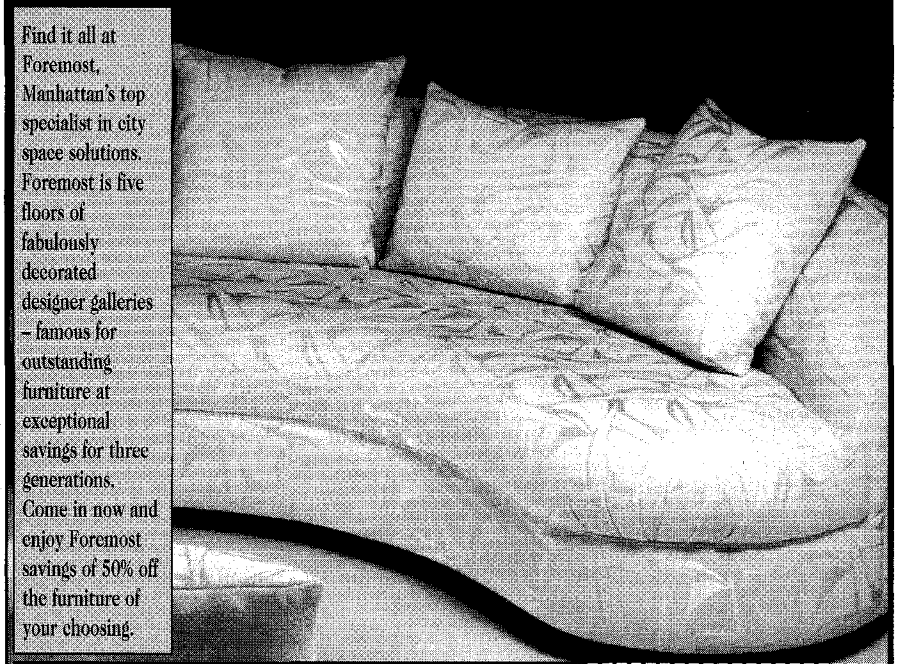

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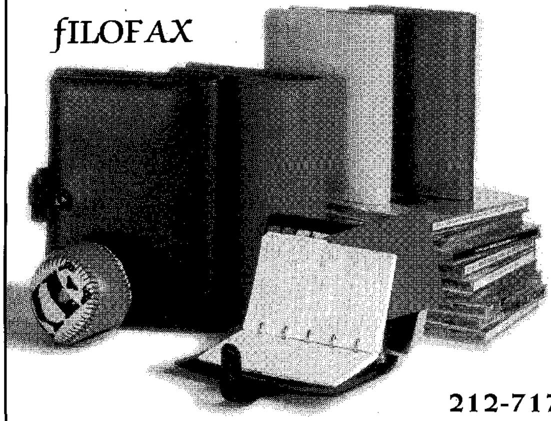

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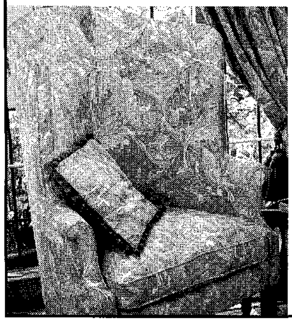

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need watering or trimming, and don't drop their needles—plus they come in funky colors like white, pink, and silver. Debate still rages as to whether they are more or less flammable than real trees; better keep them away from the space heater, just to be on the safe side.

KMART (770 BROADWAY, AT ASTOR Place), is open Monday through Friday 9 A.M. to 10 P.M., Saturday 10 A.M. to 9 P.M., and Sunday 11 A.M. to 8 P.M. (call for holiday hours). Where else would you go for the finest in imitation-organic merchandise? Tabletop trees, which are about two feet tall and are available in green and white, start at $9.99 undecorated. A four-and-a-half-foot California pine is $34.99; a six-and-a-half-foot Knowles pine and white ponderosa pine (it actually *is* white) are each $69.99. Wreaths are an absolute steal: Decorated, they're $8.99 for eighteen inches and $13.99 for twenty inches. Delivery: Manhattan, $25; outer boroughs, $35 and up.

Green Pieces

WHAT BETTER WAY TO SAY GOOD-BYE TO your beloved tree than by watching it go through the shredder? The environmentally conscious will be pleased to find out that the New York Parks and Recreation Department will be holding its second annual **MULCH FEST** this year. Tentatively planned for January 3, the Mulch Fest provides an opportunity for New Yorkers in all five boroughs to recycle their Christmas trees. In return, the Parks Department will give budget gardeners free bags of mulch for their gardens and cut pine boughs to ease the January doldrums. And don't feel sorry for your tree; it's going to a far better place: "We like to say," says Parks commissioner Henry J. Stern, "that the shortest route to tree Heaven is through our chipper." (In Manhattan, go to Washington Square Park, near the arch; in Brooklyn, go to Prospect Park, at 3rd Street and Prospect Park West, or the Heights Promenade, at Montague Street; in Queens, go to Flushing Meadows Park Boathouse, Exit 11 or 12 off the Van Wyck; in Staten Island, go to Victory Nursery, 3808 Victory Boulevard; in the Bronx, go to Ferry Point recycling center, off the Hutchinson Parkway. Call 800-201-PARK for more information.) ▬

SALES & BARGAINS **ONDINE COHANE**

Deck the Halls

From an **East Village enclave** *to a SoHo loft, party rooms where someone else* **makes the eggnog.**

DELIA'S SUPPER CLUB—which has the cozy atmosphere of an Anglo-Irish living room, with warm walls and comfy chairs—hosts lots of parties year-round. During the Christmas and New Year weeks, Delia is having a tenth-anniversary sale. For example, room rental, was $2,500, now $1,500; sit-down dinner, was $65 per person, now $45; disc jockey, was $400, now $250; flowers, were $400, now free. Sit-down dinners for up to 74; buffets up to 100; cocktail parties up to 150. *Delia's, 197 E. 3rd St. (254-9184); M.C., V.; by appointment only; 12/20–12/30 (closed 12/24 and 12/25).*

Party girl: Dublin's Delia Roche-Kelly at her unlikely 3rd Street hideaway, where every detail of every bash is under control.

Karan's Black

ONE NAME: DONNA KARAN. A WORD OF ADvice: Sample sales don't come around here very often, so arrive early. Merchandise includes: DKNY men's suits, retail $475, here $265; Donna Karan women's-collection jackets, retail $1,280–$1,650, here $590–$760; Donna Karan women's-collection pants, retail $640–$780, here $295–$360; DKNY women's sweaters, retail $165–$245, here $90–$135. *Donna Karan/DKNY, 40 W. 40th St.; A.E., M.C., V.; Tues.–Fri. 8–6:30, Sat. 9–5, Sun. 10–5; 12/2–12/7.*

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DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Digging It

A COMPANY WHOSE PRODUCTS ARE ALL hand-carved in Egypt (on the outskirts of Cairo), D.I.G.S. designs stone bath and desk accessories in a variety of colors, and they're perfect for holiday gifts or just to take home. Items included in their sample sale: wastebasket, retail $200, here $90; bookend set, retail $110, here $54; picture frame, retail $60–$70, here $30; oval dish, retail $18, here $8. *D.I.G.S., 115 Wooster St., second floor (966-7352); cash only; Thurs.–Sat. noon–8; 12/4–12/6.*

Dress-Up Season

JUST IN TIME FOR THE ROUND OF HOLIDAY parties that call for a slinky number (or perhaps something more demure for the office affair), Christina Perrin is having a sample sale on her eveningwear. Stretch-velvet burnt-orange dress, retail $290,

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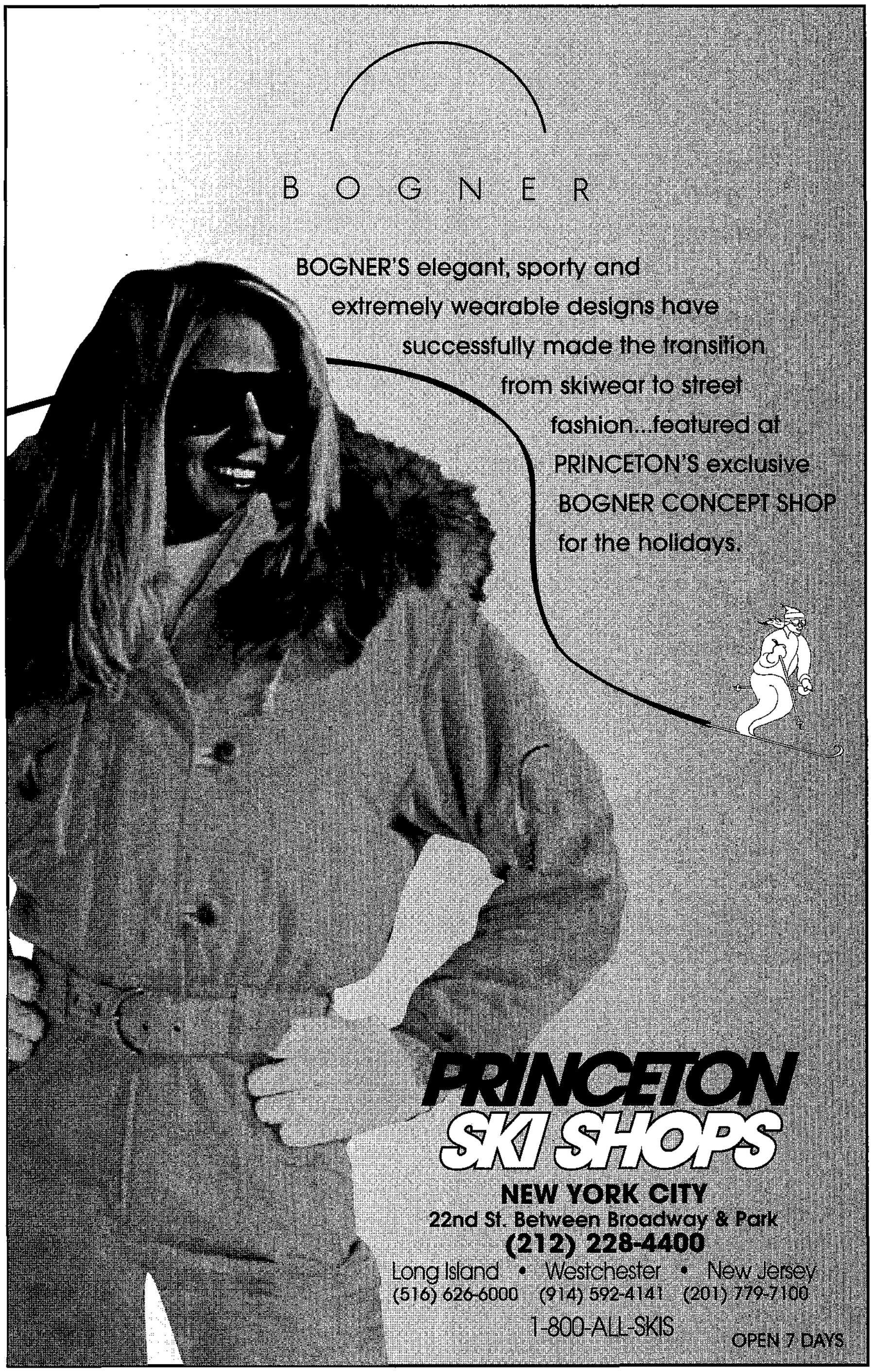
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SALES & BARGAINS

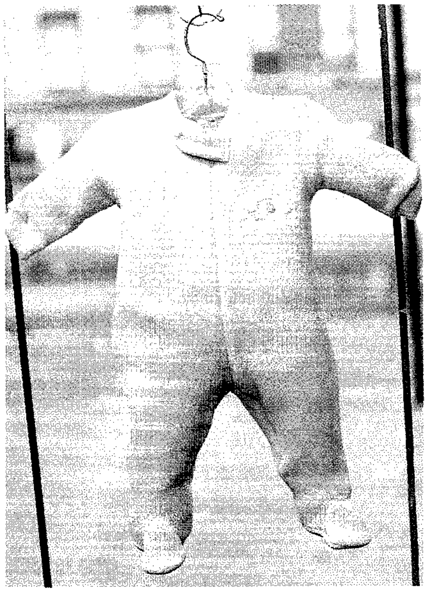
here $145; French chiffon shirt, retail $280, here $140; molded *bustier,* retail $240, here $120; Chinese-inspired dress, retail $410, here $205; satin pants, retail $230, here $115. *Christina Perrin, 214 W. 39th St., Suite 705 (997-4497); cash only; Mon.–Fri. 10–6; 11/24–11/26 and 12/1–12/5.*

Breathe Easier

A REAL INCENTIVE FOR THOSE WHO JUST haven't made it to the gym much lately—the American Lung Association is offering a "fitness passport" that contains coupons for more than 70 workouts at more than 30 health clubs. Valued at $500, the booklet will cost $50 until December 19 and $60 thereafter (which comes out to less than a dollar a workout); coupons are valid through 1998. *American Lung Association (call 889-3370 or 800-LUNG-USA to order); M.C., V., checks; through 12/31/98.*

Hipster Picks

GHOST, WHISTLES, AMAYA ARZUAGA, EVA Branca, and Lianne Barnes are among the luxe labels included in Showroom Seven's sample sale. Even at wholesale, we wouldn't call these prices cheap, but devotees will still see the bargain involved in getting such designer threads at about half off. *Showroom Seven, 498 Seventh Ave., near 36th St., 24th floor (643-4810); M.C., V.; Mon.–Fri. 10–7; 12/2–12/12.*



Must-Have **A robin traditionally marks the arrival of spring, but Robin's Nest is ahead of the flock with warm wares like this snowsuit—was $212, now $148—ideal for these first frosty days of winter.** ***Robin's Nest, 1168 Lexington Ave., at 80th St. (737-2004); A.E., M.C., V.; 12/1 till supplies run out.***

Photograph by Matthew Salacuse.

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SALES & BARGAINS

King's Palace

ANOTHER GREAT SPOT FOR THOSE OF YOU who need a fabulous party venue: Cookbook writer Andy King owns a 2,700-square-foot penthouse loft with two working fireplaces, a gourmet kitchen, and a grand piano, all of which he rents out for evening functions; the cost, usually $2,500, is now $1,800. Catering is additional, but one can also just bring in liquor and food. *The Penthouse, 177 Prince St. (677-1443); A.E., M.C., V., checks; by appointment; 12/1–12/31.*

Izzy Pop

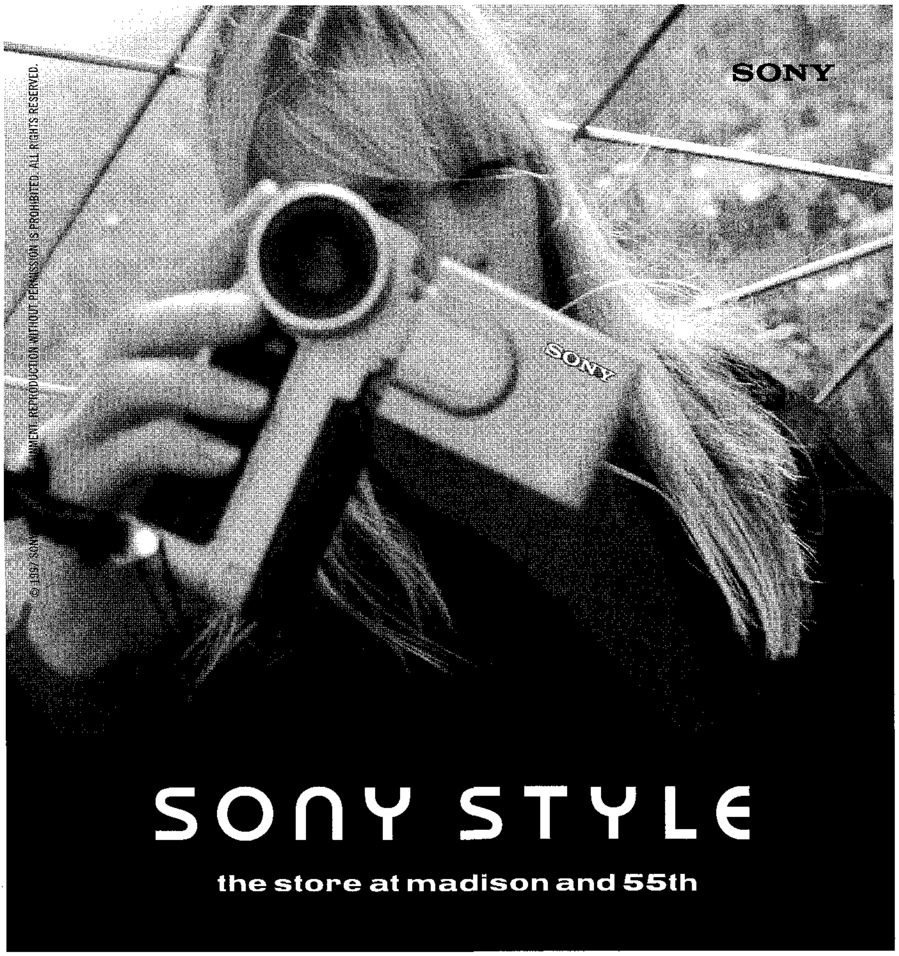
IZ DESIGNS—A TEXTILE STUDIO, SHOWroom, and store in the heart of TriBeCa—brims with handwoven and hand-knit home furnishings like pillows, duvets, and throws in chenille and velvet (as well as some clothing). At her sample sale, items include: silk-charmeuse nighties, were $75, now $55; silk-velvet throws, were $310, now $250; woven-chenille throws, were $325, now $195; bird's-eye-knit scarves with charmeuse-silk backing or silk-velvet backing, were $110, now $75. *Iz Design, 92 Reade St. (608-4223); M.C., V.; daily 10:30–7:30; 12/5–12/12.*

Flower Power

THE NEW YORK HORTICULTURAL SOCIETY'S trip to Costa Rica includes seven days and seven nights of visiting rain forests, gardens, an orchid nursery, and the Costa Flores Tropical Flower Plantation. Led by the education director of the society, the trip (with round-trip airfare) was $1,980, now $1,740; optional three-day extension, was $680, now $600. Travel dates, 1/25–1/31; extension, 1/31–2/3/98. *Call City Adventures at 718-457-0672 to reserve; A.E.; offer applies to reservations made in the month of December.*

Packaged Pampering

SPA PACKAGES ARE ALWAYS A SUREFIRE HIT as holiday gifts. Faina Bor has a couple this season that guarantee relaxation: facial with seaweed mask, body massage with scrub, spa manicure and pedicure, and makeup application, was $212, now $152; petite facial with seaweed mask, detoxifying body treatment with scrub and slimming wrap, spa manicure and pedicure, and makeup application, was $197, now $135. You can substitute treatments within the package. *Faina Bor Spa, 794 Lexington Ave., at 61st St., second floor (832-0431); A.E., M.C., V.; Mon.–Wed. and Fri. 10–7, Thurs. till 8, Sat. till 6; 11/28–1/31/98.* ■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NEW YORK

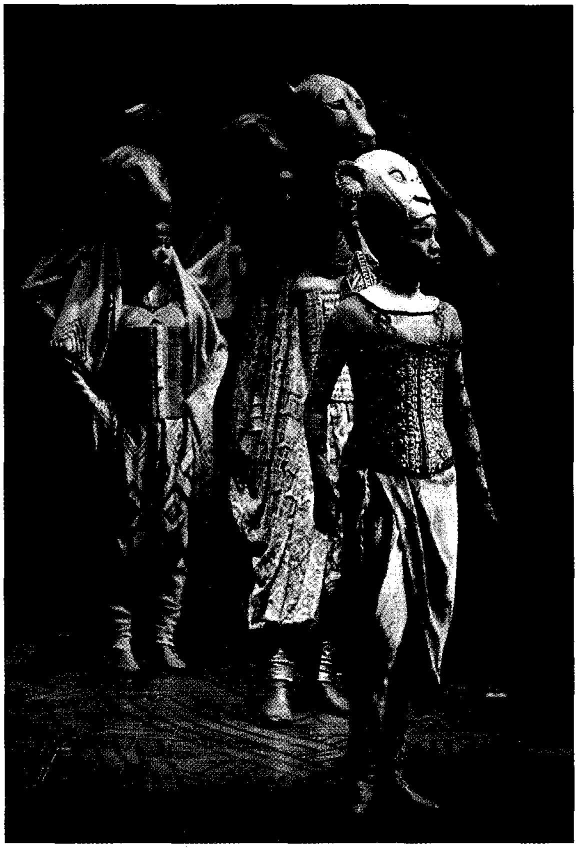
THEATER **JOHN SIMON**

Animal Attraction

Enlivening a particularly bleak season, three swell new shows—'The Lion King,' 'A Dybbuk,' and 'Ivanov'—open in New York.

COME TO **The Lion King** WITH TWO PAIRS OF EYES, one ear, and half a brain. You will be bombarded by some of the most beautiful and spectacular sights theater can offer from before and behind, so eyes in the back of the head will come in handy. You will be harangued by second-rate standard-show music and lyrics by Elton John and Tim Rice, and also by Lebo M's stirring African chants and ululations, to which your active ear should be cocked. Finally, you will be subjected to a well-worn, simplistic children's tale about a lion cub's hard road to adulthood and the throne of the animal kingdom, usurped by his wicked uncle in cahoots with some murderously laughing hyenas.

Kiddies, of course, will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. First, the animals, large and small, re-created with unparalleled imagination, underpropped by costumes that artfully blend realism and fantasy: The prancing giraffes and leaping antelopes, the nodding elephant and barreling warthog, keep you marveling even during the story's stodgiest galumphing.



The mane event: A pride of lionesses *roars onto* Broadway.

Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage you would have thought inhospitable to such things as a stampede of wildebeests, so that nothing is lost in translation. Garth Fagan's choreography (with the possible exception of amorous couples in the sky—though even that can be aesthetically defended) becomes an integral sharer in this convocation of the arts, to which solo and choral song adds riveting finishing touches.

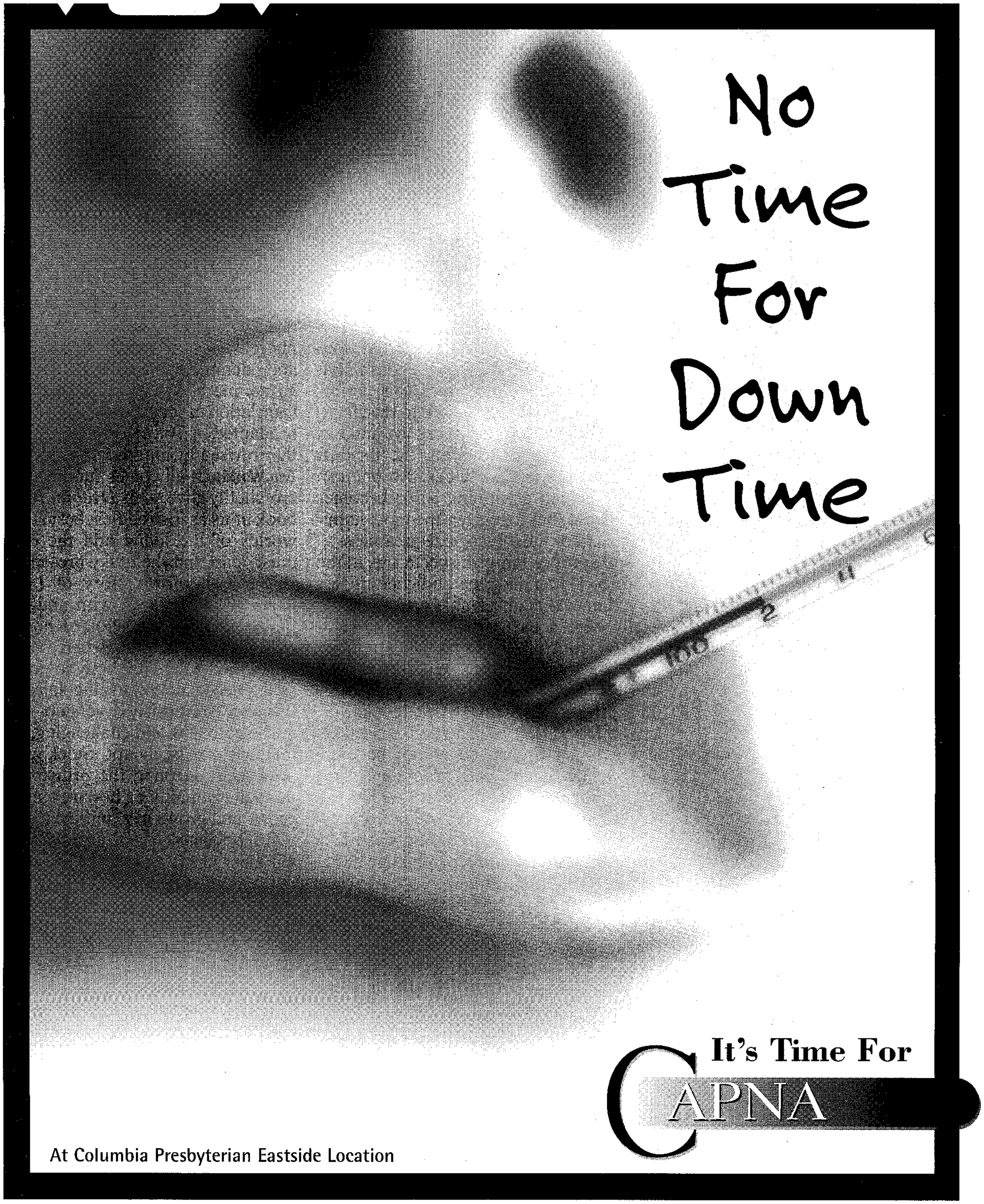
Minor cavils are possible. The extraordinary Tsidii Le Loka's getup does not quite register as a baboon until she belatedly moons us, and the buzzards are a bit too pretty to be fearsome. But sustained by Richard Hudson's scenery and Donald Holder's lighting, the spectacle rightfully earns that most abused of epithets: *magical.* Just the way hanging plants descend like a benison and tall grasses sprout up like magic carpeting mobilizes scenic dimensions that are too often held in abeyance.

And what an array of versatile, well-drilled performers: As the reigning but soon-to-be-murdered lion king Mufasa, Samuel E. Wright easefully combines regality and tenderness. Geoff Hoyle's Zazu is the most endearingly dithering avuncular hornbill, and you couldn't ask for more bumblingly bestial hyenas than the dynamic trio of Tracy Nicole Chapman, Stanley Wayne Mathis, and Kevin Cahoon. The wind-breaking warthog of Tom Alan Robbins is adorable, warts and all, and compared with Max Casella's euphoric meerkat, the entire cast of another indestructible musical is mere cats. That prodigious actor John Vickery cunningly camps up Scar, the cruel but cowardly lion, so as to differ from Jeremy Irons in the movie. He is also delectably reminiscent of the late Cyril Ritchard—and what more welcome avatar?

As the young Simba, the lively Scott Irby-Ranniar is too much a New York street urchin; as his girl chum, young Nala, Kajuana Shuford is more credible. As the grown Simba and Nala, Jason Raize and Heather Headley neither shine nor sabotage, while the rest staunchly hold their own as swelling chorales and sinuous dancing intoxicate the senses. The book by Roger Allers and Irene Mecchi recycles the screenplay's puns and apothegms, but also adds some theatrical and megalopolitan jokes, e.g., a reference to "a shower curtain from the Guggenheim." The hyenas fail to make "a cub sandwich" of young Simba, but we, young and old, have *The Lion King* to make a heavenly hero sandwich of.

ANTON CHEKHOV WAS ALREADY A DISCERNIBLE GENIUS when, at age 27 in 1887, he produced **Ivanov,** which still utilizes, but also transcends, nineteenth-century theatrical conventions. Already, as Richard Gilman notes, "the most

Photograph by Joan Marcus.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democratic of playwrights, he lets his characters offer all sorts of opinions on all sorts of subjects but scarcely ever sides with any of them." When staged, acted, and designed as tellingly as it is now at Lincoln Center, *Ivanov* is close enough to the ensuing masterworks to breathe down their necks, even as it gathers up our spirits in amusement and compassion.

A poor actor is actorish; a good one surpasses this into perfect naturalness. But a great one brings back the histrionic: He or she makes you aware, beyond riveting realism, of the joy and glory of acting, of art that overleaps mere life. So there is in Kevin Kline's Ivanov a finesse that does not banish flamboyance, the flash that leaves room for the filigree. This performance is microscopic enough to reveal undreamt-of details to the naked eye and ear, telescopic enough to bring the farthest generalities into close focus. No one can tell just when a winning actor becomes magisterial, but here even the most lumpish spectator must recognize greatness.

And apropos lumpish spectators, at the matinee I attended, the audience misbehaved in every conceivable manner, especially with a barrage of coughing that, neither controlled nor even channeled, befitted a tuberculosis sanatorium. All this despite the express warning issued by the author's very name: Check cough!

David Hare's adaptation, expectably a touch British, could not be more vividly actable, with not an awkward moment anywhere. John Lee Beatty's scenery, while simple and idiomatic, also overcomes the Vivian Beaumont's tricky stage and turns it into an anthology of delights. Catherine Zuber's costumes are unassertively apt, and James F. Ingalls's lighting captures moods rather better than the music of Robert Waldman, even when it incorporates Tchaikovsky; I would dispense especially with the choral explosions. That painterly and musical director Gerald Gutierrez has orchestrated both visually and aurally, finding ingenious compositions for both our sight and hearing. He is equally good with eloquent pauses wherein the ineffable gains its sovereign voice.

Most of the large cast is on target. Outstanding are Max Wright's drunken yet droll, desperate yet canny council chairman Lebedev, and Tom McGowan's rascally Borkin, Ivanov's scheming and bullying steward. Robert Foxworth's dilapidated Count Shabyelski, played more manically than usual to unusually good effect, is not far behind. As Ivanov's pathetic wife, Jayne Atkinson is always acceptable; as Lebedev's miserly spouse, Marian Seldes scores outright. As Sasha, the Lebedevs' romantically deluded daughter, Hope Davis manages to be believable if not appealing. As the frenetic card player Kosykh, Jeff Weiss is grandly ridiculous, and William Preston is a shambling riot as the Lebedevs' decrepit servant.

But in the important role of Dr. Lvov, a clear-sighted but self-righteous and ineffectual do-gooder, the gifted Rob Campbell fumbles a difficult task; as the rich, marriageable widow Babakina, Judith Hawking lapses into crass caricature. No matter; with Kline and the rest going for it, *Ivanov* is a winner: Wasted lives have seldom been caught so completely and compellingly and, yes, pulsatingly.

THAT GRAND OLD CHESTNUT, S. ANSKY'S *THE Dybbuk,* for all its authentic *shtetl* atmosphere and throbbing tale of thwarted love and demonic possession, has always struck me as a bit of a bore. But in the translation of Joachim Neugroschel savvily adapted by Tony Kushner, and now further revised by him as **A Dybbuk or Between Two Worlds,** it all comes funnily, furiously, crotchetily alive. This *Dybbuk* throws the book at us as it straddles, besides the two worlds of the living and the dead, the musty past and the frisky present.

The well-known story of Leah—the hapless bride in love with and loved by the bright but poor scholar Khonen, who dies of grief when she is betrothed to another, then enters her body to possess her soul—needs no rehashing here. But in this twice-refurbished version, it strikes me as both new and challenging, and ultimately surprisingly apt. Stock characters now seem quirkier, the principals enlist our full sympathy or horror, and the plot grows and grows in significance.

Brian Kulick, who directed a misbegotten *Timon* in Central Park, is this time on the button both in the play's stylized and ritualistic aspects and in its bustlingly realistic ones. He does allow his set designer, Mark Wendland, some visual rodomontades, such as gratuitously standing a synagogue on its head or bringing on a supererogatory train whose locomotive stays put even as its car becomes suspended above the action. But the basic design, mostly white walls to offset the black attire, works handily, and Elizabeth Hope Clancy's starkly authentic costumes become even more dramatic when showered with Mimi Jordan Sherin's irruptive lighting.

The cast is uniformly good but too numerous for individual mention. Michael Stuhlbarg conveys a Khonen consumed by learning and yearning; Marin Hinkle, often miscast in more fragile roles, is equally good repressed and possessed. As the wise Rabbi Azriel, Ron Leibman gives his customary bold performance, even better this time for modulation and restraint. Moreover, I, never before taken with klezmer music, was utterly beguiled by the Klezmatics as both composers and executants. What a difference the change of article from Ansky's *The* to Kushner's *A* has made in that old black *Dybbuk.* ■

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(The Mustang)

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(Bo Derek)

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BOOKS ALEXANDRA LANGE

Camera-Ready

Two new novels share a structure (cinematic), provenance (British), and theme (finding a moral in pop-cultural artifacts).

Popcorn
BY BEN ELTON
St. Martin's; 304 pages; $22.95
X20
BY RICHARD BEARD
Arcade; 311 pages; $22.95

‘WHY DO YOUR MURDERERS AND PSYchopaths have to be so attractive, Mr. Delamitri? So cool?” asks the bearded professor of the leather-jacketed director eyeing a co-ed with a belly-button ring in a USC lecture hall. This scene will soon be in the movies, so imagine, if it helps, Gore Vidal (in a cameo), John Travolta, and that cute chick from *Party of Five.* The director's shades and black jeans provide all the character clues we need: He is a young upstart. These are fighting words.

“You ever see a painting of a battle where the guys didn't look cool and noble? Where the blood didn't look exciting and seductive?,” says Bruce Delamitri. “Dull, ugly people leading boring lives devoid of sex and adventure do not make good stories.” He checks his watch. Neither dull nor ugly, Delamitri, Ben Elton's Oliver Stone–Quentin Tarantino stand-in, has to get ready for the Oscars.

In *Popcorn,* Elton posits a very post-O.J. what-if. What if the Mall Murderers—a pair of thrill-killing trailer-park teens—were not venal but clever? Savants of the media age, postmodernists whose steady diet of Sally Jessie and *Today* has taught them one all-important lesson: When you become a victim, you will be saved. After shooting down an improbable number of short-order cooks, 7-Eleven owners, and Mexican maids, they decide that their only salvation is the man the media is already blaming for their crime: Bruce Delamitri, Oscar-nominated director of *Ordinary Americans.* And they decide this at the exact same time he is defending T&A to the students.

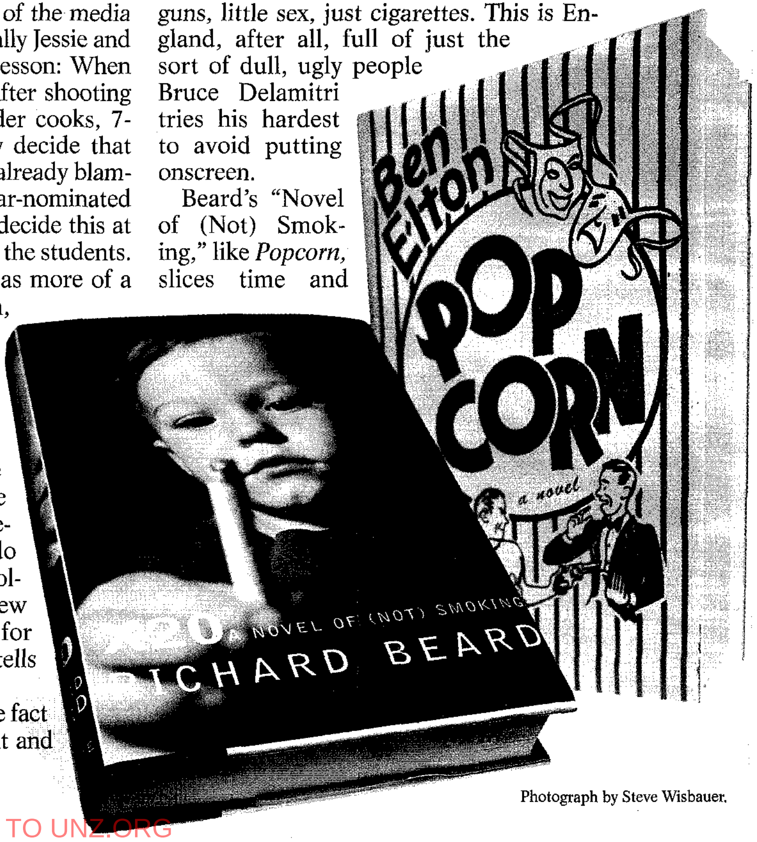
This simultaneity marks Elton's thriller as more of a script than a novel: It's catchily written, postmodern in structure, brilliantly packaged. Mining a genre Nick Hornby invented in *High Fidelity*—Hornby spun a narrative out of his own music collection—Elton lets us follow a young man's life through his *stuff,* in this case the movies. (Richard Beard, in *X20,* does the same with cigarettes.) This, of course, is precisely what men's magazines are trying to do when they ask Will Self to profile Oasis. Hollywood can't get enough of it. Hornby's new novel, *Father Figure,* has been optioned for $2.75 million. And *Popcorn,* as its jacket tells us, has been optioned by Joel Schumacher.

The real pleasure of reading *Popcorn* is the fact that Elton beats you to the snarky comment and cleverly phrased dismissal. Delamitri is scripting the murder of an old Korean lady in a drugstore: “Bruce would do the whole thing to music . . . maybe something witty and ironic like ‘Happy Days Are Here Again’ or ‘All You Need Is Love.’ He would make it look like a pop video.” The New York *Times* publishes “an adulatory two-thousand-word profile of him, using phrases such as ‘cultural icon,’ ‘Zeitgeist’ and ‘defining images of the last decade.’ ” Wasn't that the story we just read about John Woo?

Elton is trying to have it both ways, courting the highbrows *and* the sell-outs. He makes as good an argument as any against the blame-the-artist mentality prevalent today. Drunk on victory and the expanses of female flesh at the Governor's Ball, Bruce begins ranting at a post-therapeutic blonde who finds fault with his film: “Nothing is anybody's fault. . . . We are building a culture of gutless, spineless, self-righteous whining cry-babies who have an excuse for everything and take responsibility for nothing. . . . ” But in the end, Bruce may have to take the blame, just to save himself from becoming another mall-murder casualty. If he lives, his reputation dies. Who do you think wins, Oscar or Oprah?

IN RICHARD BEARD'S *X20,* THE *X* THANKFULLY REFERRING not to the generation but to the symbol for multiplication, the victims have a choice. They make the wrong one. Then they go about setting things right. No guns, little sex, just cigarettes. This is England, after all, full of just the sort of dull, ugly people Bruce Delamitri tries his hardest to avoid putting onscreen.

Beard's “Novel of (Not) Smoking,” like *Popcorn,* slices time and



Ben Elton's *Popcorn* takes on the culture of movies, Richard Beard's *X20* the culture of cigarettes.

Photograph by Steve Wisbauer.

space to ribbons to build suspense, chronicling each of protagonist Gregory Simpson's nicotine temptations separately. The structure can be dizzying, but it is also supremely conversational. Beard manages to create a mystery out of the when and where of Gregory's first puff. While Elton keeps upping the ante—more bodies, more blood—Beard focuses on the domestic hostage. All we know about Gregory, at first, is that he smokes. Then we learn his mother made him promise not to smoke. Then we learn his father is a tobacconist.

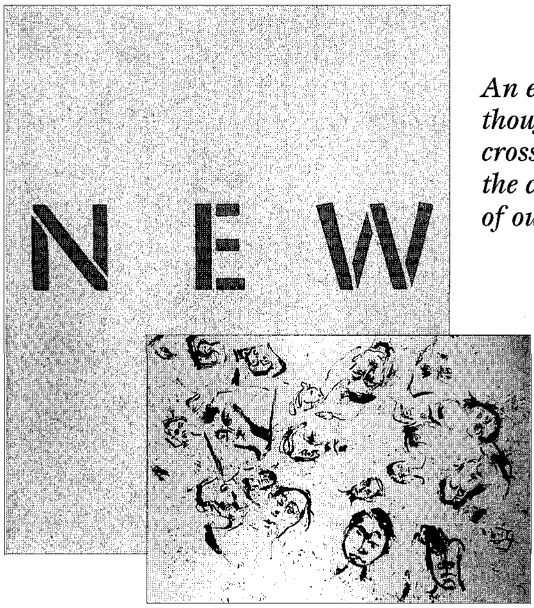
Gregory's life revolves around smoking. His ash-tray-mouthed first love takes him to a *film noir* festival. He remembers, "Their lives and our lives were enhanced by tobacco, confirming beyond a doubt that in times of stress like love and European war the only fully human action was always a smoke."

Beard lets America off the hook with a blithe "Smokers in America, it's said, at least in the upper strata of society, are treated as pariahs." His characters smoke Chesterfields and Carmen No. 6's, not Marlboro Reds and Parliaments. But the cigarette manufacturer that controls the action, the wannabe opera singer who smokes to get laid, seem American in aspirations, creating a dream world where technology and sex appeal work together. Cigarettes are Hollywood in a stick, and Gregory seems to be living in a *Reality Bites* slacker paradise.

We do not know what he does for a living, just that he eventually smokes. He jogs, owns his own home, has time to pal around with smokers of all ages. He's writing a book, you see, to help him stop smoking. The twenty chapters equal twenty dates, twenty days, twenty cigarettes. Writing gives his hands something to do, and he hopes that his English-composition teacher "was right, and the narrator can never die."

"The problem with cancer cells was their ignorance," the mad botanist (and tobacco researcher) Theo tells Gregory. "They didn't even know how to die, which meant that they simply took over the space vacated by healthy cells. They were essentially immortal, and useless." Much like Elton's killers. Infamous, they can never die, merely move into the spaces left by those they kill.

Ultimately, the difference between *X20* and *Popcorn* is in the characters' names. *Popcorn* is set in hard-body land: people with names like Farrah and Velvet, or those with previous careers as *Penthouse* Pets, have zero emotional impact. Their deaths leave us unmoved. A yellow-toothed botanist named Theo living in the south of England—now, his death could make you cry. Reading them in tandem illustrates the thin line between mordancy and irony. One hides a bleeding heart. The other shoots it again. ■



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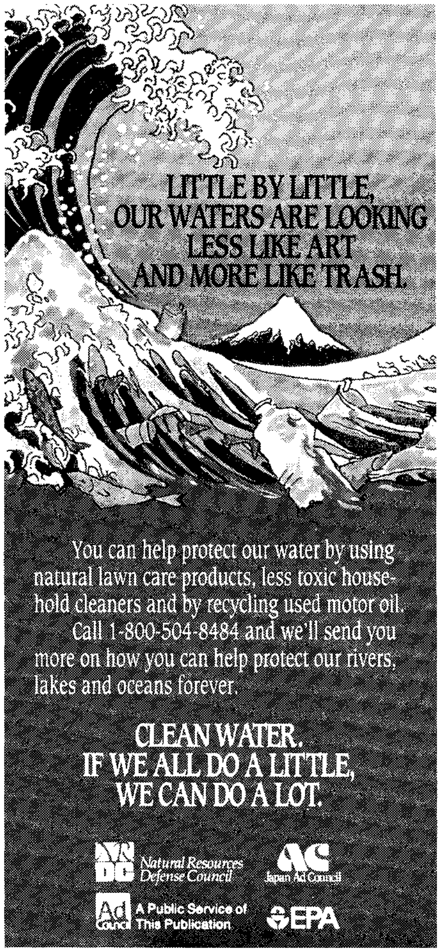

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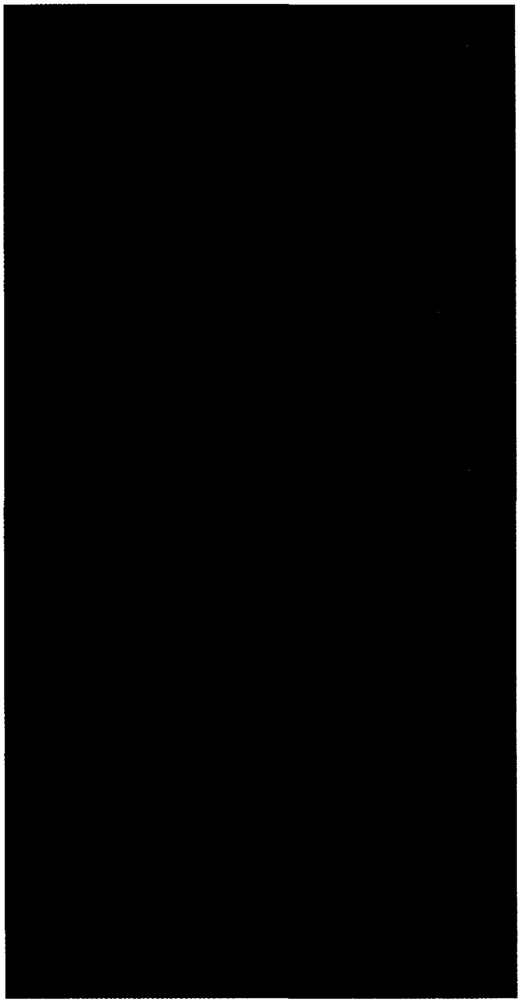
ART MARK STEVENS

Beyond Measure

Two new shows affirm Mondrian's place at the top of the twentieth-century art heap; Franz Kline as you've never seen him before.



Crimson, tidy: Ad Reinhardt's *Abstract Painting, Red* (1952).

THIS BLACKENED CENTURY has produced visionary art of transcendent clarity, but only Mondrian's leaves me without nagging, irreverent questions. Two provocative shows on display in New York—**Mondrian/Reinhardt: Influence and Affinity** at PaceWildenstein and **Richard Pousette-Dart, 1916–1992** at the Metropolitan Museum of Art—demonstrate what distinguishes Mondrian and suggest why it's difficult today to make an art of visionary force. I admire Reinhardt very much, and I think Pousette-Dart deserves to be better known than he is. But in Mondrian's presence, both remind me of precocious children. Mondrian has a sensibility at once richer, subtler, and more exacting than theirs. His measure of the absolute is more convincing.

Mondrian (1872–1944) was the main inspiration for many American artists of the thirties and forties who made abstract art, among them Reinhardt. The Dutchman's pared-down geometry not only reflected the scientific ethos of his age but also seemed to strip art of its pretty superfluities, laying bare the structure of the soul. "Mondrian/Reinhardt," a show organized by Arne Glimcher and Bernice Rose that contains seventeen works by Mondrian and twenty by Reinhardt, makes the younger artist's debt beautifully plain. Like Mondrian, Reinhardt (1913–1967) developed a cranky and idiosyncratic passion for purity and no-nonsense essentials. And he made some pictures that closely resemble Mondrians. But he was no copycat. Eventually, he began creating symmetrical compositions—leaving behind the asymmetries of Mondrian—and using a range of color more restricted than Mondrian's. His mature pictures are monochromatic works in blue, red, or black, in some of which one can dimly discern a shadowy cross-form.

We remember Reinhardt for these radical reductions. As often happens in art history, however, Reinhardt makes room for himself by simplifying the master's work, becoming a lighter and more dramatic artist who is easier to like than his knotty predecessor. Reinhardt's eye is weaker than Mondrian's—some juxtapositions in the show are devastating—but the contraction of sensibility in his work is even more significant. Reinhardt intends to liberate art from the mumbo jumbo of the centuries, stripping painting down to art itself; now painting can finally express its own moody nature, which is light, form, and color. Of course, Reinhardt also aspires to the timeless and, perhaps, to an Eastern reverie; and his shadowy cross, whatever his stated intentions, inevitably evokes Christian mysticism. He is not as clear as he hoped, an element in his work that I like: It adds a whisper to the declarations.

But he is clear enough—simplistically clear when compared with Mondrian and his luminous density. Reinhardt's art has been "overcleaned." It has clarity and freshness but has lost savor, body, and texture. Since World War II, the desire to reduce art to art has intoxicated many artists and critics, including critics of Mondrian, who have often ignored the spiritual power of the artist's work because his interest in a second-rate movement like theosophy embarrasses them. But is it finally interesting—in a major way—to liberate art from all impurities? So much intelligence, in the past 50 years, spent upon such a small idea! (For Mondrian, art would change the world.) It makes the experience of art, which should seize us on many levels, sharp but shallow.

In a symmetrical Reinhardt, the idea for the painting is naked, transparent, a priori; the picture itself is a kind of deduction. Its force comes from its declarative simplicity. Since the artist has stripped so much away, the isolated idea seems to grow in a vague airiness. The scale swells; elements of ostentatious subtlety, even of bombast, enter the picture. (In our time, art often increases in size as it diminishes in power.) Though I always enjoy looking at a

Photograph by Maggie L. Kundtz, courtesy of PaceWildenstein.

black Reinhardt, it rarely seems necessary to do so for long. But I can never turn away from a Mondrian without feeling that I have hardly begun. His surfaces have a powerful, visceral presence that gives body to his metaphysics. His asymmetry invariably evokes a Platonic unity while acknowledging the impossibility of finally attaining any singular certainty. His ideas do not seem imposed, since each picture is freshly won. And his scale never gets out of hand. What need is there for size when your eye is on eternity?

Pousette-Dart (1916–1992) is one of the mystics of Abstract Expressionism, an artist who, like Barnett Newman, Mark Rothko, and Adolph Gottlieb, reached at mid-century for an ineffable grandeur. The show at the Met of more than 30 of his paintings and works on paper, which was organized by Lowery Stokes Sims, includes a number of impressive works from the forties and fifties that assure Pousette-Dart a place in American art. *Symphony Number 1, The Transcendental,* from 1941–42, is a large, pulsing picture that anticipates much Abstract Expressionist art; in *The Magnificent,* from 1950–51, Pousette-Dart does what Mondrian could do so brilliantly: infuse the material of paint—the very stuff of life—with an inner radiance. His later work, however, is grandiloquent. The glowing circles, for example, have a mushy New Age bathos, a kind of psychedelic "Wow" that lacks a rigor commensurate with the ambition. Mondrian could rely for strength upon the utopian optimism of a new era and upon the severe visual vocabulary of the cubist grid. Pousette-Dart and Reinhardt did not have visual and spiritual resources that were as fresh. They were forced to press.

MUSEUMS FOSTER MANY ILLUSIONS ABOUT art. The scholarly wall panels, the stately progression of rooms, the separation of drawings from paintings, the accent upon the historically important—these habits of presentation make the creation of art appear tidier than it actually is. The Allan Stone Gallery has a more catholic approach. At the time of the large de Kooning retrospective, the gallery mounted a show—hung with a certain helter-skelter freedom—that brought together drawings, paintings, early work, and offbeat pieces. This honored the edgy difficulty and vital flux that are part of every serious imagination. Now the gallery is doing the same for **Franz Kline,** recently the subject of a large museum show. Kline is usually represented by his thrusting black-and-white paintings. Here, you also can see Kline's early realistic work and his caricatures of contemporary celebrities, among them Mayor Fiorello La Guardia (see "Cue," page 140). These works make his later abstractions—including those done on the pages of a telephone book—startling again. ▬

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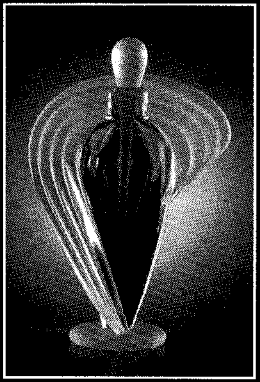

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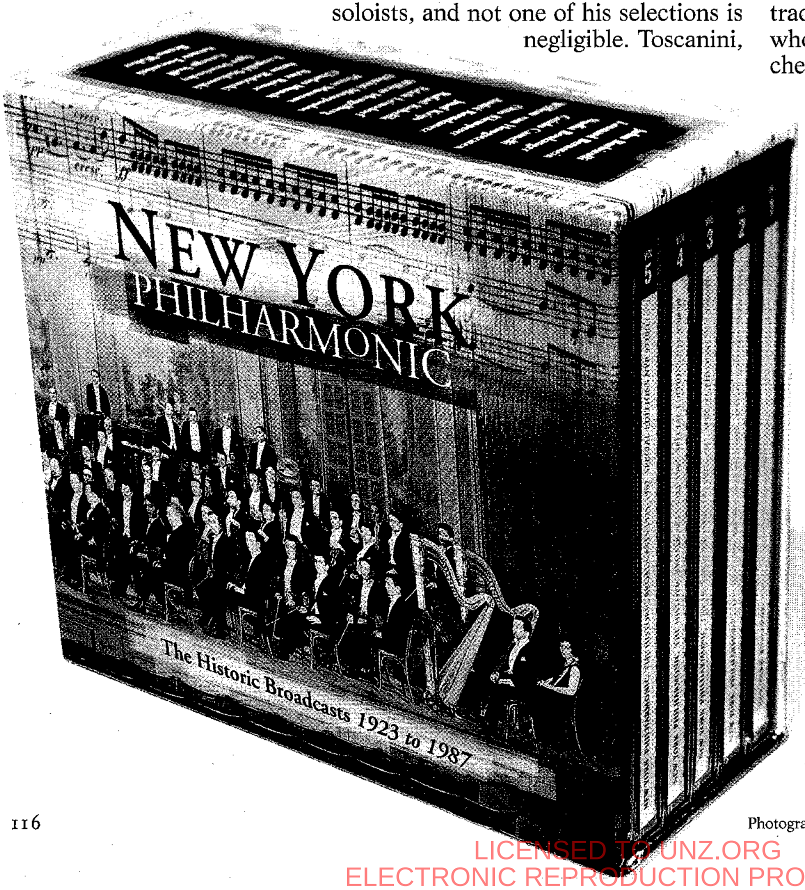
Radio Days

All self-respecting classical-music obsessives in New York will need to include the Philharmonic's new ten-CD set in their collections.

Right, New York Philharmonic legend Igor Stravinsky, circa 1940; below, *The Historic Broadcasts.*



While waiting for the next technological miracle to arrive and stave off total meltdown, the corporate giants of the faltering classical-record industry now mainly recycle their past rather than release costly new recordings of standard repertory that no one seems to want. Perhaps that's not such a bad thing, considering how much fabulous material these companies already have in their vaults, legendary performances captured over the full span of our fading century. Would that these archival riches were always retrieved, restored, and packaged with the sort of loving care they deserve. A shining example of how such things should be done has just appeared, and from an unexpected source: the New York Philharmonic, which has released a ten-CD set entitled **The Historic Broadcasts: 1923 to 1987,** a treasure chest that both record collectors and ordinary music lovers will be eager to explore.

Making a choice from the available material could not have been easy—the album's producer, Sedgwick Clark, writes in the program booklet that listening to hundreds of hours of Philharmonic broadcasts from six and a half decades "was the biggest sandbox I've ever played in." What he has finally included are 32 performances led by 21 conductors and featuring eighteen soloists, and not one of his selections is negligible. Toscanini, Walter, Stokowski, Heifetz, Bernstein, Rubinstein, Reiner, Mitropoulos, Schnabel, Klemperer, Flagstad, Stravinsky—the starry names alone indicate the importance of the set, but all the musicians are heard in a special live-performance context that adds another, sometimes surprising new dimension to their legend. Jascha Heifetz recorded the Brahms Violin Concerto several times but never with Toscanini, a collaboration that results in a soaring interpretation of extraordinary dramatic passion and lyrical power. One team that never recorded together at all was Arthur Rubinstein and Bruno Walter, who between them have produced the most purely rapturous performance of Chopin's First Piano Concerto I have ever heard.

Has there ever been an orchestra more adaptable, flexible, or able to change its musical character on command to give any conductor precisely what he wants? The Philharmonic has always been famous for its versatility, a quality that comes across vividly on these discs. In Mendelssohn's *Scottish Symphony,* the sound is by turns sweetly seductive and playfully insistent, typical trademarks of that old magician Leopold Stokowski, who coaxed this succulent performance from the orchestra in 1947. The sort of pungent sonority, crisp articulation, and rhythmic precision Stravinsky insisted upon when conducting his own music also characterizes his way with the *Little Russian Symphony* by Tchaikovsky, a loving tribute made in 1940 from one great composer to another. In Richard Strauss's much maligned *Symphonia Domestica,* Bruno Walter turns the orchestra as it was constituted in 1945 into an ensemble that sounds very much like the Vienna Philharmonic: a luminously transparent but deeply cushioned sound that sings eloquently in every measure. And for sheer hair-raising visceral excitement, listen to Bernstein and his band tear into Berg's *Three Pieces for Orchestra* in 1961.

Each performance deserves attentive listening and a more detailed response than I can possibly give here. It's also worth pointing out the editorial care that has gone into the whole project. Philosophies of sonic preservation and restoration vary greatly, but it would surely be difficult to improve on the work of engineers Seth B. Winner and Jon M. Samuels, who had to deal with often recalcitrant material from a wide variety of sources. As one who has heard several of these performances in other incarnations, I marvel at how much extraneous noise has been reduced, and without excessive filtering that might neutralize the

Photographs: top, courtesy of New York Philharmonic Archives; bottom, Steve Wisbauer.

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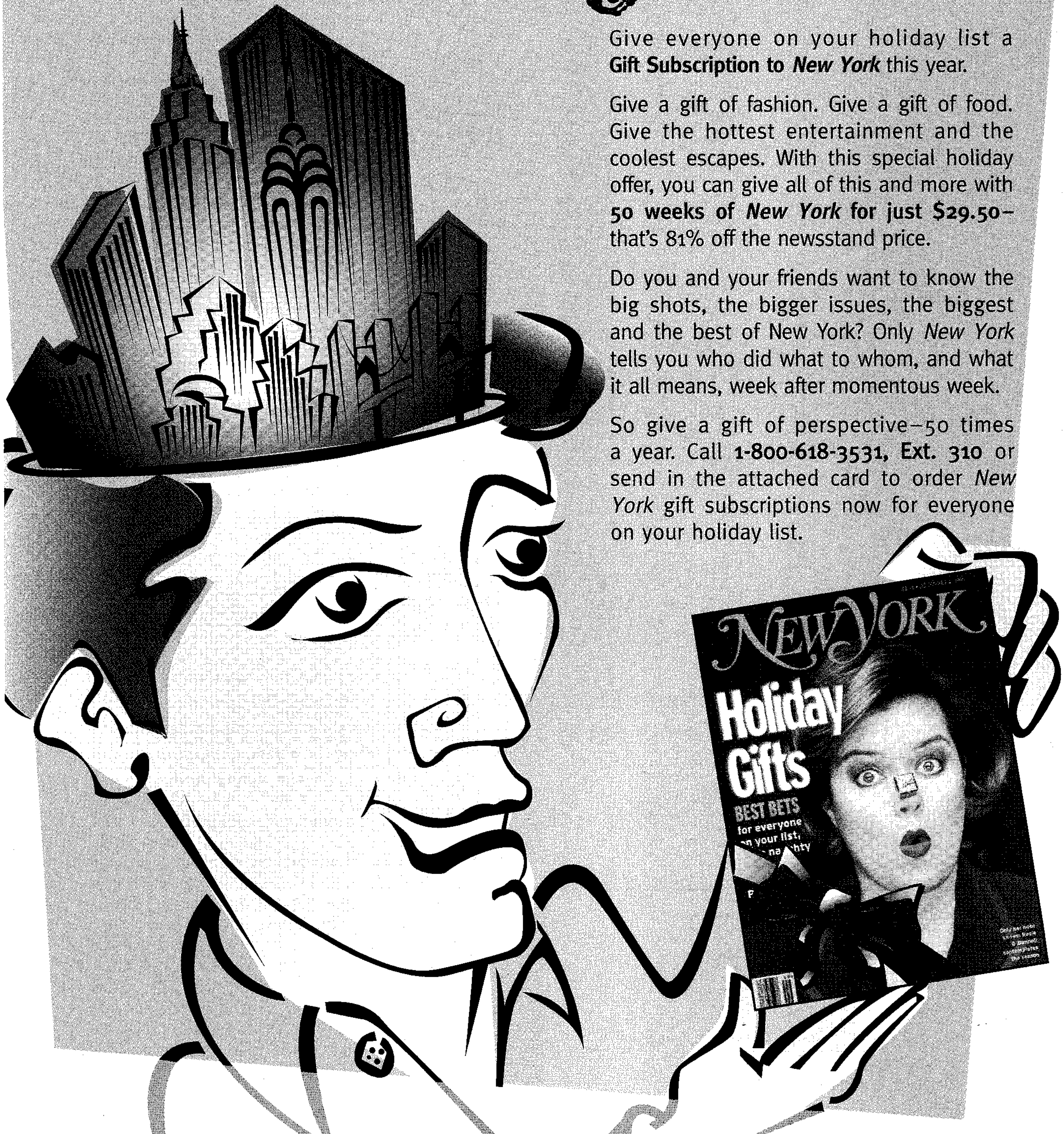

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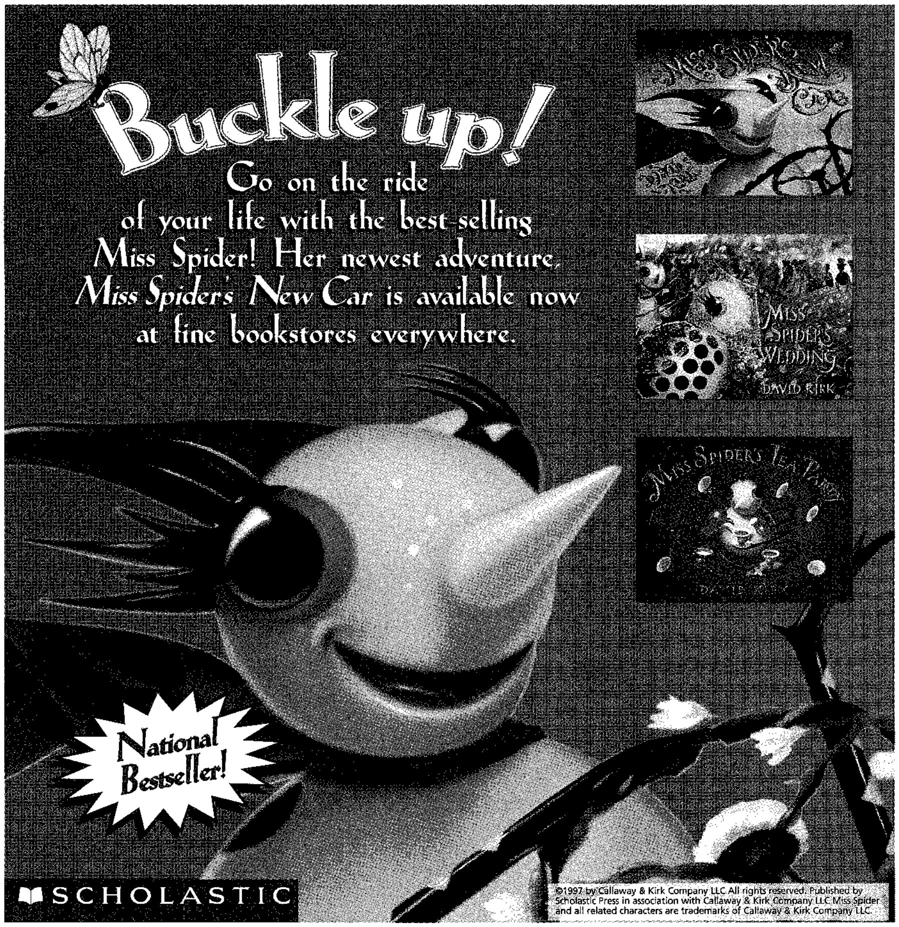

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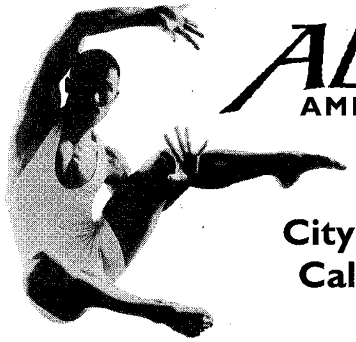

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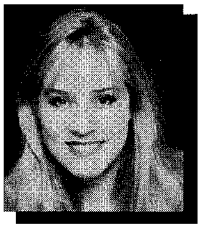

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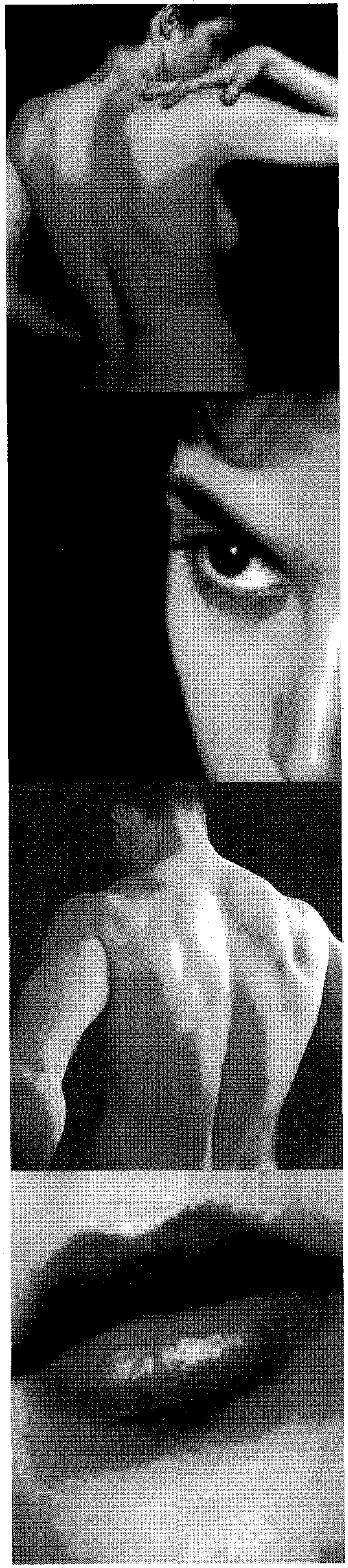
The accompanying 144-page booklet is also full of goodies: wise reminiscences by two veteran Philharmonic observers, Harold C. Schonberg and my predecessor as music critic of this magazine, Alan Rich; Clark's own vivaciously informed commentary on his selections; a historical note on the earliest broadcasts of 1923–1924 by Steven Smolian; eyewitness accounts of the actual performances by critics who heard them and the musicians who participated in them; and dozens of fascinating photographs. Even the cover is a delight, a 1930 photo of the full orchestra against a background of a Beethoven score with notational markings made by Mahler and Toscanini. The set costs $185, and it can be ordered by phone (800-557-8268), fax (203-877-1601), mail (NYP Historic Broadcast CD Set, P.O. Box 3836, Milford, Conn. 06460), or Internet (www.newyorkphilharmonic.org), or bought at select Tower Records locations.

The Riverside Symphony FEELS IT HAS A MANDATE, but not one that requires fancy thematic programs or extramusical gimmicks to sell the goods. The orchestra's latest concert in Alice Tully Hall was a typical no-frills affair and all the more refreshing for that: the premiere of a strong new work by a composer who follows no fashions (Poul Ruders's Symphony No. 2), a concerto to showcase a talented young instrumentalist (Alex Slobodyanik in Prokofiev's Piano Concerto No. 1), and a classic score that is not played to death (Beethoven's Symphony No. 2).

The main lure for me was the symphony by Ruders, a 48-year-old Danish composer whose American reputation has lately received a considerable boost thanks to a series of discs from Bridge Records. The new score, in one movement and lasting about half an hour, is determinedly linear and patiently developmental, which may tire ears jaded by postmodern musical variety shows. It's worth sticking with Ruders, though, as he gradually transforms a complex polyphonic texture made up of provocatively dislocated, arching themes into a pulsating percussive fury that finally spends itself—a seamless journey from pure melody into pure rhythm, but one that can leave a listener unsettled if not downright terrified. Conductor George Rothman and his orchestra conveyed this ongoing process of tension and release most successfully, while communicating that sense of danger written into every Ruders piece I've ever encountered. But to hear this composer truly balanced on the edge, listen to his huge *Solar Trilogy* on a Da Capo disc (8.224054), an audaciously grandiose symphonic triptych depicting the sizzling character and magisterial behavior of our nearest star, the sun. ▬



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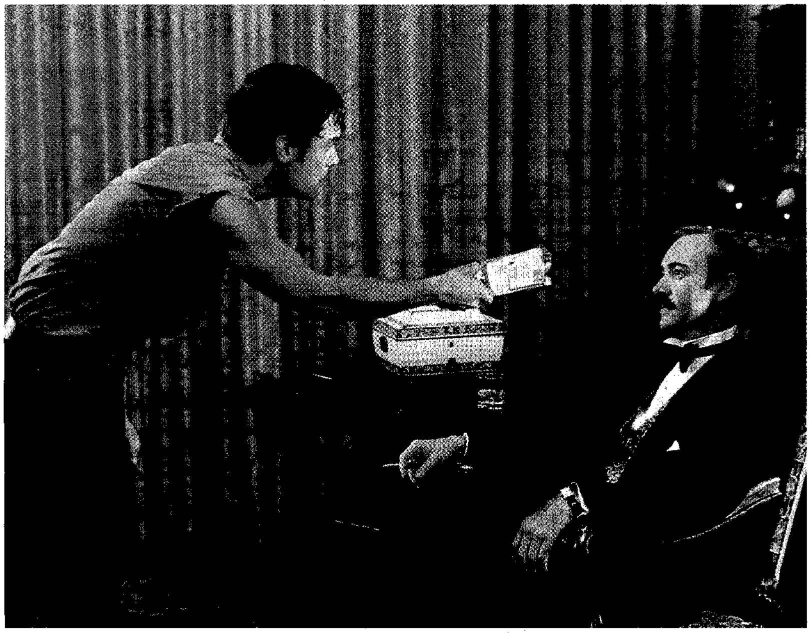
MOVIES DAVID DENBY

Garden Variety

Adapting 'Midnight in the Garden of Good and Evil,' Clint Eastwood may have been too respectful of the author's civil tongue.

PLAYING A HOMOSEXUAL IN **Midnight in the Garden of Good and Evil,** Kevin Spacey gives what is perhaps the straightest performance of his career—that is, the least mischievous, menacing, and ambiguous. In such films as *The Usual Suspects,* Spacey has become something of a legend—an actor's actor with uncanny skills of sinister self-effacement that somehow make him more dominating than the most flamboyant of performers. Spacey can achieve miracles by draining the obvious emotion out of lines, modulating into dry-ice sarcasm with no more than subtle inflections of his beautiful baritone. At times, he seems to be amusing himself, riffing on our credulity. The man is definitely a tease; his reserved manner can suggest depths without limit. We don't know him; we *can't* know him—that's Spacey's pride. In *Midnight,* by contrast, Spacey is a civilized, refined fellow who is very eager to appear solid through and through. He plays Jim Williams, the real-life Savannah plutocrat and antiques dealer who empties a gun into his nasty young lover (Jude Law) and goes on trial for murder. The movie, adapted from John Berendt's best-seller by screenwriter John Lee Hancock and directed by Clint Eastwood, preserves Berendt's portrait of Savannah as an odd but vibrant moss-hung backwater of the old South, a place devoted to social rituals of traditional formality and gentility—but a place that is also bursting with eccentric life beneath the surface. The eccentricity is able to flourish precisely because of the exquisite dedication to manners and propriety. Jim Williams wants to play the game by the rules and survive. His defense, in part, depends on his social standing, his friends, his reputation. Refinement is part of his armor; irony is not.

Georgia on their minds: Lovers Jude Law and Kevin Spacey in *Midnight in the Garden of Good and Evil.*



Even in this plain style, Spacey is very good, but the performance doesn't expand—his Jim Williams is always trying to convince people that he *has* no secrets, that the surface is his true nature. The movie doesn't expand, either, and perhaps it's in the nature of the material that it can't. John Berendt (who was editor-in-chief of this magazine from 1977 to 1979 and hired, among other people, me) presents himself in the book as an unencumbered New Yorker who just wanders into Savannah. Through a series of random meetings, he gets drawn into the life of the town and suddenly finds himself in the middle of a murder trial. What has made the book so popular, I think—apart from the author's skill, his great ear, his feeling for anecdote—is Berendt's spirit of relaxed tolerance, his plain, friendly affection for a rather fantastic bunch of characters. He writes like Truman Capote without the mean streak.

Midnight in the Garden of Good and Evil is a leisurely, atmospheric, and digressive movie made from a leisurely, atmospheric, and digressive book. Clint Eastwood's taste is now unimpeachable. There's nothing vulgar or forced or too explicit in the movie, and he shares and even amplifies Berendt's live-and-let-live manner (something of a change, in middle age, for a man who once used to beat up creeps and homosexuals in his movies). *Midnight,* however, suffers from a rare fault: It's a little underpowered and almost too pleased with its own easy affability. We want more concentration, a quickening of the tempo, and more insight.

Berendt's autobiographical writer figure has been given a name, John Kelso (John Cusack, charming as always), given a love interest (Alison Eastwood, Clint's appealing daughter), and made more active than the author's modest, recording "I." Kelso arrives with a specific magazine assignment—to write about Jim Williams's famous parties—and once the trial begins, he makes it clear that he's staying to write a book; he even enters into an ethically dubious arrangement with Williams and his lawyer (Jack Thompson) to share his information about the case and even help the defense, in return for access. At first, as Kelso wanders about, the movie seems a kind of sunshiny, high-style travelogue. People keep taking him by the arm and walking him past beautiful restored houses and through stunning squares with splashing fountains as they teach him local history and acquaint him with the oddities of the street people. But what was charming and ruminative in the book feels rather arbitrary and disconnected here. In part, the time scale of the two media are different: A movie always demands greater economy, a stricter, even ruthless, sense of relevance.

Berendt gives quite a bit of space to the witty black

Photograph by Sam Emerson/Warner Bros.

transvestite Lady Chablis, who has only a marginal connection to Jim Williams and his lover, and Eastwood uses her heavily, too—uses the real Lady Chablis (né Frank Deveau), who has a dynamite figure, arms like blades, and a richly insinuating manner sharp enough to . . . well, to peel a grape. Lady Chablis grabs at her moment of cinematic glory with upraised talons: Eastwood may have been too amused (or intimidated) by her to shut her off. And, like Berendt, he indulges the black voodoo lady Minerva (Irma P. Hall), who mutters imprecations in the cemetery at night and may or may not affect the outcome of the trial with her charms and spells. I have to admit that in both versions of the material, I found Minerva a bit much.

The movie compresses four trials stretching over eight years into a single trial (dominated by Jack Thompson, the superb Australian actor doing an expert imitation of a good old boy). In the end, *Midnight* is a meditation on the unknowability of the truth. A strict accounting of justice (in the legal sense) is not possible. Spacey's Jim Williams, talking to Kelso, defends his love affair with young Billy Hanson—a stud, a tornado, a pain in the neck—with eloquent simplicity. He tried to teach the young man to make something of himself and got some comfort in return, but the boy was destructive and unmanageable. We get the sense that Williams was indeed guilty of murder but that Billy would have killed *him* sooner or later. Is it murder, then, or a kind of preemptive self-defense? Perhaps the mumbling Minerva speaks the truth after all. "There are no answers," she tells Kelso, in her most intelligible moment.

YOU WOULD THINK THAT A GRADUATE OF Stanford and Yale—in fact, *anyone*—would get tired of running slime through her fingers, but no, in **Alien Resurrection,** Sigourney Weaver is back in the gunk again as Ripley the indefatigable fighter against the dastardly Other. Weaver, whose career in movies has been rather peculiar, stoops to pick up oozing white stuff. *They* are here: "You will die," she informs the other humans. *Alien Resurrection,* the fourth in a series that began in 1979, is a movie of monstrous deaths, monstrous births. Dead 200 years, Ripley is reconstructed by scientists from her DNA, and when she is full-grown, the alien she was carrying inside her when she died in the last movie (remember?) is also ready for life. Scientists extract the creature, which is what they really want—Ripley, it turns out, was only a "carrier." The men in white coats mutter something about getting "vaccines" from the resurrected alien, but apart from that, we never really know why they bring back an animal that enjoys chewing on the human race. It's as if the filmmakers—writer Joss Whedon, director Jean-Pierre Jeunet—were saying to the audience, "Look, no one has to offer a *reason* for keeping a movie franchise alive, so just go along with it, okay?"

Ripley, not quite human, has some ambivalent moments. Can she kill the alien she carried within her own body? Her features frozen, Weaver gives off a certain sardonic coldness toward the humans—she's disdainful of both the scientists and the scruffy crew of a pirate spaceship (including Winona Ryder) that shows up with additional human "carriers" for the scientists to play with. Sigourney Weaver is an imposing figure (without being an interesting screen actress), and Jeunet gives her some eerie scenes: Ripley the superwoman, facing down the pirate thugs, plays basketball and stops the ball cold with outstretched palm as if her hand were lined with crazy glue.

It would be too easy, and probably wrong, to say that Jean-Pierre Jeunet is just another European director slimed by Hollywood. Jeunet has a screw-loose visual style; he likes everything to be a little off. His 1990 picture *Delicatessen,* which was about a butcher slicing up his neighbors into meat patties, showed a certain talent for "dark" (i.e., disgusting) comedy. I don't, in other words, think that Jeunet is cynical, or working against his instincts. In *Alien Resurrection,* Jeunet and his cinematographer, Darius Khondji, provide some visual excitement early on—steamy corridors in a black spaceship, an exciting underwater sequence. But a franchise becomes a franchise because it delivers certain staple pleasures or shocks, and payoff time in *Alien Resurrection* comes soon enough in the usual form of dripping, fanged, death's-head creatures with iron teeth ripping through bodies. There's all that terrific primal ooze, the pullulating matter and viscous limbs. The movie is fueled by a powerful disgust, but disgust at what? Made-up creatures? Who is the enemy in movies like this one and *Starship Troopers*? Welcome to the movies of the late nineties: rage without purpose, threat without meaning, horror without relief. And why is this summer-season movie coming out now? Is this Twentieth Century Fox's idea of a Thanksgiving present?

Welcome to Sarajevo, WHICH FOLLOWS THE adventures of some Western journalists during the siege of the city in 1992, is a noble try, but it's a thing of shreds and patches—a mix of documentary footage, acted-out scenes based on true stories, and a general atmosphere of suffering, bravado, and endurance. Written by Frank Cottrell Boyce and directed by Michael Winterbottom (both Brits), *Welcome to Sarajevo* doesn't really work as a movie—there are too many powerful frag-

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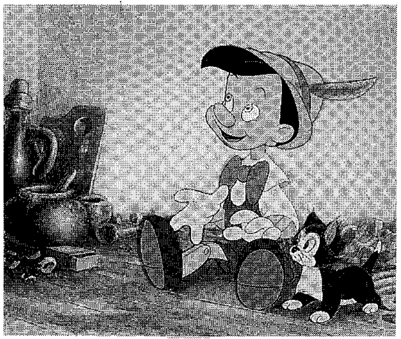

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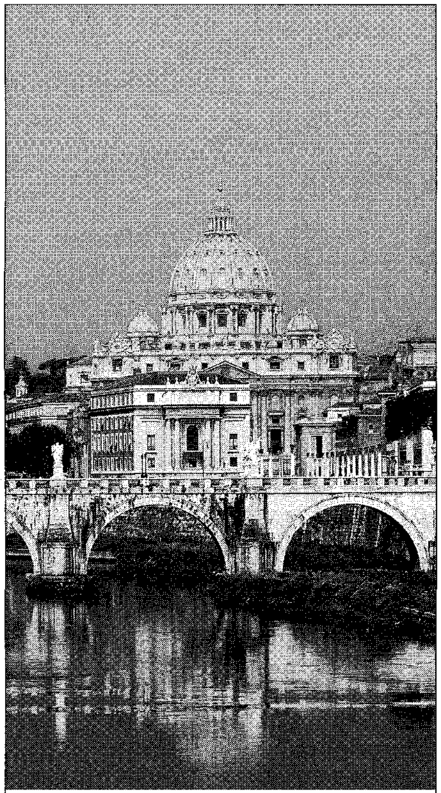

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ments, too many scenes only half developed—but I'm still very glad I saw it. The sardonic title captures the spirit of the American and British workhorses covering the war—gallant ruffians in the service of truth—and although such types have become familiar from earlier, better movies (Roger Spottiswoode's *Under Fire* and Oliver Stone's *Salvador*), they are still among the most appealing and courageous members of the profession, and there's no reason they shouldn't be celebrated again. Woody Harrelson is the prime peacock here, a flippant, often drunk, but secretly brave and caring star reporter (loosely based on *Newsday's* Roy Gutman, who won a Pulitzer Prize for his Bosnia reporting). Woody and his colleagues—female as well as male—find it hard to leave Sarajevo, even after they have awakened the world to the outrages being committed there and elsewhere in Bosnia. Many months go by, and they are still hunkering down at night in the dark hotel, drinking and making mock passes at one another. They have become attached to the city as a cause as well as addicted to their own courage in covering it; they combine daring and egotism in ways that aren't easy to judge.

The documentary scenes of massacre and destruction—the torn corpses in the streets, the gutted buildings and trashed, piled-up cars—are a lot more powerful on the big screen than they ever were on TV, where they fitted all too easily into a disposable entertainment system and could easily be ignored. In the movie, the journalists covering the story appear to know that, particularly the British TV reporter played by Michael Henderson (based on ITN's Michael Nicholson), a man who wanders through the ravaged city in a bleak, unappeasable rage. Henderson centers his anxieties on some children in an orphanage, covering their story again and again, and when relief help shows up (in the unconvincing presence of Marisa Tomei), he tries to sneak one 9-year-old girl out as his adopted daughter. The girl turns out to have an actual mother in Sarajevo—a woman who long ago abandoned her child—and the movie faces the moral ambivalence of the situation with honorable straightforwardness but no particular power. In general, the shifts back and forth between documentary and acted scenes aren't very successful. Some of us may find it hard to put up with actors striking resolute poses right after scenes of people lying on the street with their legs blown off. Inevitably, the "upbeat" story of a reporter taking a girl out of hell and relocating her to a sunny, idyllic garden in England strikes us as a sentimentalization of what the documentary camera, in the rest of the movie, can't help seeing—the fabric of life ripped, torn, and almost obliterated. ■

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Bodow *continued from page 42*

Thursday staff massages. Then there's the color barrier—the hair-color barrier. Does the relatively buttoned-down business draw the line at a pink buzz cut? It depends on how desperate they are to launch their site. But will they, as is common in Cali, install video arcades "to keep you in the building," as Nils Lahr put it? Not with midtown square footage going for what it is.

It may be less New York's lack of sandal-friendliness than the way programmers are treated on the job that freaks the geeks. A Silicon Alley parable: Once upon a time, Shirky's company, the former SiteSpecific (now a subsidiary of CKS), had a big, dark room called the Cave, where all its programmers lived. As time went on, the Cave "became this mysterious place. Art directors and creatives started to treat it as a machine, not as a group of people," says Shirky. When one Cave-dweller briefly walked off the job, Shirky, smelling an impending mutiny, took the programmers out of the Cave and one by one seated them close by the art and accounts people on their projects. The result, says Shirky: "The tension level went down and innovation went way up."

Even with its reputation as one of the premier new-media companies in town, the America Online–backed iVillage firm was having trouble keeping its tech act together a few months back. Execs at iVillage, with their backgrounds in marketing and sales, balked at programmers' demanding executive salaries. Rather than cough up the dough, says one former employee, the firm continued to underpay and seemed to resign itself to brain drain. It wasn't long before David Villeger, director of network operations at New Century Network (NCN), an online consortium of major newspapers, found six iVillage hackers eager to interview, ultimately winning away a precious two of the ten on staff at the time. (Jason Stell, a spokesman for iVillage, says Villeger is referring to "an isolated period of transition in iVillage's tech department some six months ago," and asserts that "iVillage is one of the most desired places to work across all departments and disciplines, including technology.")

The clincher was simply a promise that programmers would be truly central to NCN's creative process, a notably absent dynamic at iVillage, according to Steve Shapero, one of NCN's recruits. (Shapero says he felt his department at iVillage was regarded as "a necessary evil.") Villeger has so far made good on his promise: NCN eschews departments for ad-agency-style creative teams—along the lines of the traditional copywriter–art director formula, but with tech added as a third leg.

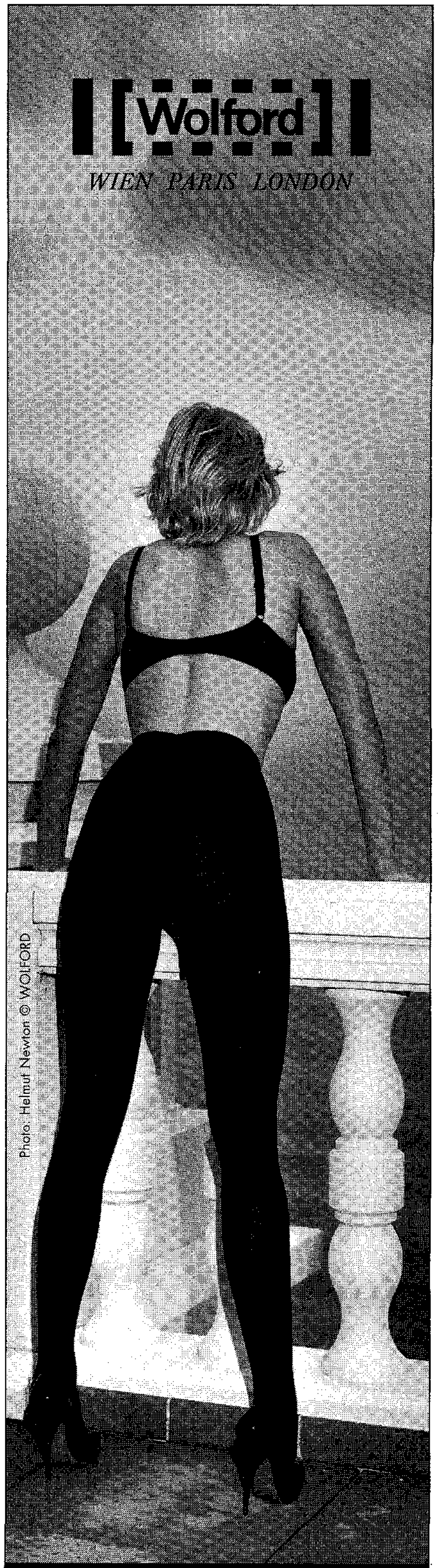
One way around the corporate politics is to make the rules yourself—a realistic possibility if you're a programming whiz. Former CondéNet director of technology Wendell Lansford resigned last year to start a software company of his own. Now president of SocialScience, a company that develops software for Web-based interaction, Lansford and his partner, Prakash Mishra, formerly of Goldman, Sachs's code squad, are trying something novel: They want to have a Valley-style Web software firm—loose environment, little hierarchy, tech-centric—in Manhattan.

It's harder than it sounds. For cash-poor start-ups, Manhattan throws up a lot of obstacles. Exorbitant commercial rent is certainly one. High cost of living is another. "My friends and I have a ton of cool software ideas," says NCN's Shapero, "but none of us can afford to take the risk—we have too much rent to pay on our apartments."

Difficulties notwithstanding, Lansford thinks that structuring his company's culture the right way will attract the right kind of people. As he describes it, his is a true software company, with technologists at the helm. And Social is doling out significant amounts of stock options. "New York hasn't been much of an equity culture," says Lansford. "The brightest programmers want a piece." So far, so good: SocialScience has hooked engineers from both Wall Street and the West Coast.

Villeger and Lansford believe there is a breed of programmer that acclimates well to New York life—most often, techies with an interest in culture beyond the constrained realm of computers. It's with considerable relief that Villeger recalls his past life working at Sun Microsystems (birthplace of Java, a hacker's Valhalla). "In the bars at night, all you'd talk about was UNIX—I couldn't stand it." Villeger happily headed east, where he could safely refer to, say, Mondrian, without having to explain that that wasn't a new adventure CD-ROM.

Shirky believes that it's just such broadly interested people who do the best work, anyhow. "Media culture, which is New York culture, is driven by 'There's people who want this; let's build it' rather than 'Check out what we can do with this technology,' "—culturally aware people who can "be media strategists as well as programmers." As the Web continues to become more of a real medium and less of a cool demo ground, more high-profile work is slowly drifting east. Just watch as Michael Bloomberg revolutionizes Wall Street and Barnes & Noble gears up to kick a little Amazonian ass. Brains will follow. ▬



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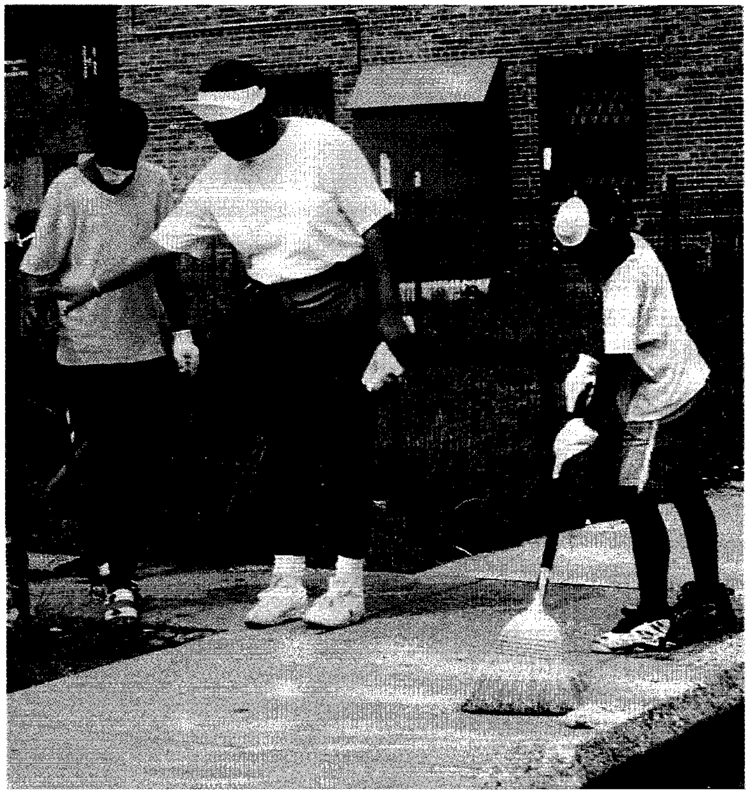
The *Housing* Project

Master documentarian Frederick Wiseman is back, this time pointing his uncensoring cameras at life on Chicago's South Side.



A place called home: A scene from Wiseman's *Public Housing*, filmed at the Ida B. Wells project.

FREDERICK WISEMAN WILL LIKELY MEET MORE THAN the usual resentful resistance of viewers to a three-and-a-half-hour documentary, without either comment or context, on **Public Housing** (Monday, December 1; 9 P.M. to 12:30 A.M.; Channel 13). In his take-no-prisoners march through American institutions, from high schools, police departments, and insane asylums to juvenile courts, army barracks, and welfare bureaucracies, with an odd stop at Aspen and at Neiman-Marcus, he's seldom before entered territory a mainstream audience would rather know less about. We think, in fact, that we've already been inside projects like Ida B. Wells on Chicago's South Side—a mall of multiple defeats, a failure of urban planning, an emblematic squalor, a zone of dingy dread—if not from cop shows on television and lurid gang-banger/drug-lord movies, then from some imaginary Balkans or Rwanda in our media-saturated heads, where each such project is a remote Third World principality of blood grudge and war crime, of open wounds and seething sects.

But Wiseman has never deferred to the convenience of the mainstream or of his critics. (I hated all those hours in Aspen; I longed for an avalanche. And then he went to Berkeley High and broke my heart.) So he lands his cameras in Chicago; secures a beachhead in the ramshackle offices of Helen Finner, the longtime president of the Tenants Council of Ida B. Wells; signals for satellite reconnaissance; deploys, obtrudes, abides; and opens eyes instead of wounds.

For instance, the ice-cream truck. It shows up, jingling, in the first ten minutes or so of *Public Housing*, then once or twice later on (I wasn't counting; I almost didn't notice), and finally, as the credits roll, we hear, once more, its neighborly jingle. This is doubtless ironic, but at whose expense? Neighborliness is at once a memory and an aspiration, the nostalgia but also the desire, of most of those whom Wiseman watches. Jobs would be nice, too. And safety, and respect, and maybe even grass. (In the bleakest of urban prospects, scraps of lawn are dutifully watered and garden plots relentlessly tilled, like subsistence farming.) What's dreamt of in this project of 5,000 people, in this development of the undernourished and overexposed, is community.

So the men of Wells gather on committees to criticize themselves about absenteeism at their volunteer endeavors. The women are to be found in sewing circles or family therapy, at job seminars or classes in birth control and the prevention of sexually transmitted diseases. Everyone shows up skeptical at the local community college to hear the latest hustle from the Feds. (We gather, almost against Wiseman's will to obscure the larger picture in favor of discrete sensory detail, that HUD has taken over management of the Chicago Housing Authority, and thus the working responsibility for Ida B. Wells, with grand promises of subsidies for start-up enterprises, even as most grants programs have been gutted or terminated.) We visit a barbershop, a street fair, and a preschool. We eavesdrop on a nun who sells furniture and shoes; an exterminator who patiently explains how boric acid should be used in a roach-infested kitchen; a plumber, worried about an elderly woman with palsied hands, tearing apart a head of lettuce; and a drug counselor listening to the intimate secrets of a crack addict, for whom rehab is the only alternative to jail.

We follow not just ice-cream trucks and mailmen but the Housing Authority cops. They are on border patrol against "criminal trespass" on "state-supported land." And this is the fraught terrain of the problematic, where, to an occupying army, any untoward movement is suspicious, every stranger is assumed to be a fugitive, and hassling is almost impossible to distinguish from harassment. It is also where the mainstream audience is most likely to feel on familiar ground, even unto liberal guilt, that blob of ambiguity and ambivalence: Whose fault is it that well-meaning social programs should have come to this, should have devolved to ghost cities, shadow economies, refugee camps, and P.O.W.'s? Yet even here, Wiseman complicates what we think we know. Two cops must evict a feeble senior citizen from a condemned apart-

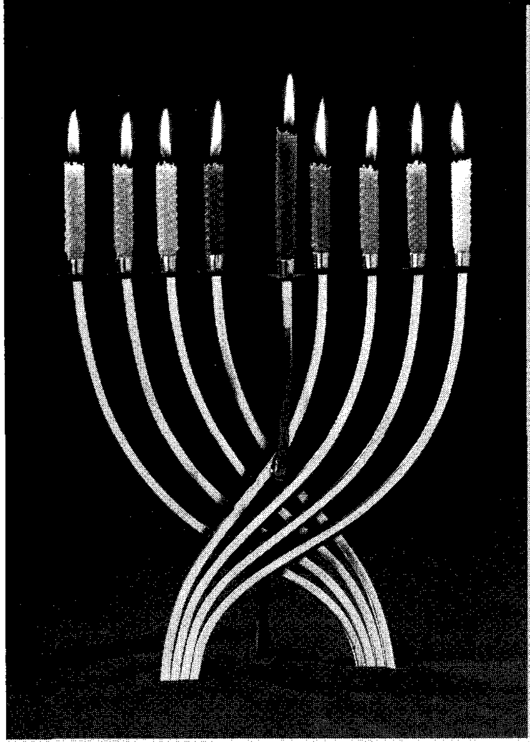
Photograph courtesy of Housing Film, Inc.

ment. Maybe, with his aluminum crutch, he will actually be better off in a nursing home. But as they remind him to take his medicine, bring him a can of pop to wash it down, bundle up his articles of clothing, and gentle him on his way, he is leaving behind a radio and a TV set from which issue, as if in endless savage mockery, musical cues to grand emotions, gaudy products, and prefab peak experiences. Except to him, everything's for sale. The cops are close to tears. The cops are not the enemy.

Much worse, appalling, really, is a scene in a supermarket. It could be an offshore Cayman Islands safety-deposit vault, a police-evidence locker, or a government depot for plutonium. As if the entire transaction were radioactive, clerks stand behind bulletproof shields; customers signal their needs; aisles are scurried, items seized and ransom exchanged via security trays—food for cash—through revolving acrylic carousels. One supposes Wiseman's aren't the only cameras, that video surveillance is perpetual. I am reminded of the scene in DeLillo's *Underworld* where they all watch endless reruns of the Zapruder snippet: "There was some trick of film emulsion that showed the ghost of consciousness . . . some crude living likeness of the mind's own technology . . . a model of the nights when we are intimate with our own dying."

But the camera, like a guerrilla, has moved on to ambush other images: of the project vertical and the project horizontal and the project as a grid of balconies from which young and old look down, hoping to be surprised. Cars are washed, dogs walked, balls bounced, floors mopped, ropes skipped, laundry hung. Balloons go up, and smoke from barbecues. People wear yellow T-shirts advertising KIDS' DAY and red sweatshirts advertising COMMUNITY STRENGTH and numbered jerseys promoting Chicago teams. There are posters celebrating Nelson Mandela, placards warning of fatal diseases, men on cell phones, children in a swimming pool. Bikes glide by, and wheelchairs, too, and so I'm reminded of another novel. In *Sula,* Toni Morrison told us: "They did not believe doctors could heal—for them, none had ever done so. They did not believe death was accidental—life might be, but death was deliberate. They did not believe Nature was ever askew—only inconvenient. Plague and drought were as "natural" as springtime. . . . The purpose of evil was to survive it and they determined (without ever knowing they had made up their minds to do it) to survive floods, white people, tuberculosis, famine and ignorance. They knew anger well but not despair, and they didn't stone sinners for the same reason they didn't commit suicide—it was beneath them."

If, like me, you've been wondering recently what public television's really for, it's for Frederick Wiseman, wherever he chooses to open our eyes. ■



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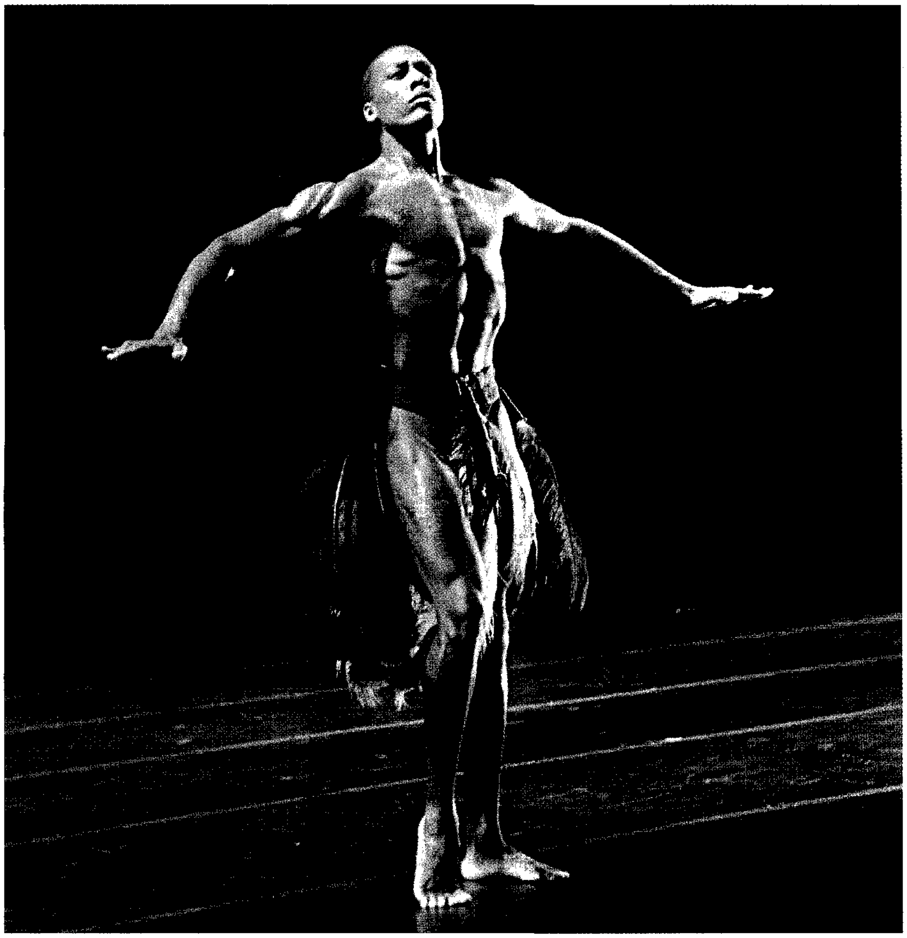
Wonder Women

Five African-American legends of dance are exalted in Brooklyn; a birthday party for Diaghilev is perplexing but instructive.

THERE WAS LITTLE HYPERBOLE IN THE TITLE OF **Dance Women/Living Legends,** which opened to fervid audience response under the auspices of 651, the arts center that plays BAM's Majestic Theater. The program brought together five basically black dance companies and honored their activist founders: Dayton Contemporary Dance Company, a.k.a. DCDC (Jeraldyne Blunden); Philadelphia Dance Company, known as Philadanco (Joan Myers Brown); and Dallas Black Dance Theatre (Ann M. Williams), along with Cleo Parker Robinson Dance and Lula Washington Dance Theatre, both named for their directors.



Dayton Contemporary Dance Company's G. D. Harris in Asadata Dafora's *Awassa Astrige.*

Photograph by Tom Brazil.

Disproving the notion—as malevolent as it is absurd—that black performers and choreographers are unsuited to concert dance, the five stalwart women have labored unfalteringly, the first two for nearly three decades, not counting the years of effort (supported by some superb teacher-mentors) that preceded the establishment of their companies. Though they obviously differ in temperament, they have much in common: tenacity, patience, immense dignity, a gift for both teaching and administration, a sense of artistic and social mission, and a sense of community. Their bios could constitute a secular Lives of the Saints.

The nature of their jobs, just in the artistic department, is multifold: developing dancers, supplying them with secure performance venues that make their training meaningful, providing opportunities for black choreographers, and acting as custodians for dances by blacks and/or about the black experience that deserve to live past the season of their creation. Blunden and Myers Brown have done the most as curators, a fine example being DCDC's affecting production of Donald McKayle's 1959 *Rainbow 'Round My Shoulder.* Set to traditional songs, the dance depicts the sufferings of a rural chain gain and the men's dreams of succor in the form of a single woman who takes on the guise of mother, sweetheart, and wife. The preservation of such mid-century-modern works, worthy in themselves, is essential to bind contemporary dancing to its history and to provide an antidote, in the form of humanism and hope, to today's prevailing cynicism and hard-edge chic.

The dancers in the five companies—most but not all of them black—share superb technical and emotive power as well as a confident sense of self, their human individuality not having been trained or rehearsed out of them. Blessedly, they've rejected the pernicious view, to which classical-ballet troupes often succumb, that there's only one way to be beautiful; as a result, each performer presents himself as *uniquely* gorgeous. With so many stars sharing a stage, it's patently unjust to single out a few. Even so, I can't resist mentioning Hope Boykin in the Philadanco production of Talley Beatty's showpiece *Pretty Is Skin Deep, Ugly Is to the Bone.* A short, well-fleshed woman with close-cropped hair and a radiant smile, Boykin has the gleam and bounce of a soap bubble. Her jump is as buoyant as you can get; even on leaps designed to travel laterally, she springs effortlessly upward in addition to surging forward, flashing the audience a look of complicit glee.

The audience response to G. D. Harris, from DCDC, was a deserved roar of acclaim for his performance of Asadata Dafora's *Awassa Astrige* (*Ostrich*), created in 1932. Based on native African dance, in which animal motifs play a significant part, the solo presents a warrior merging his identity with that of the king of the birds. Tall, lean, and sveltely muscled, with regal carriage,

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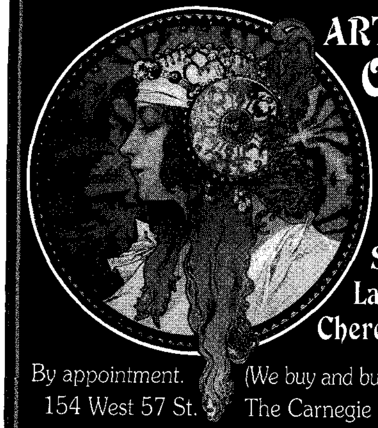

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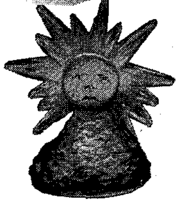

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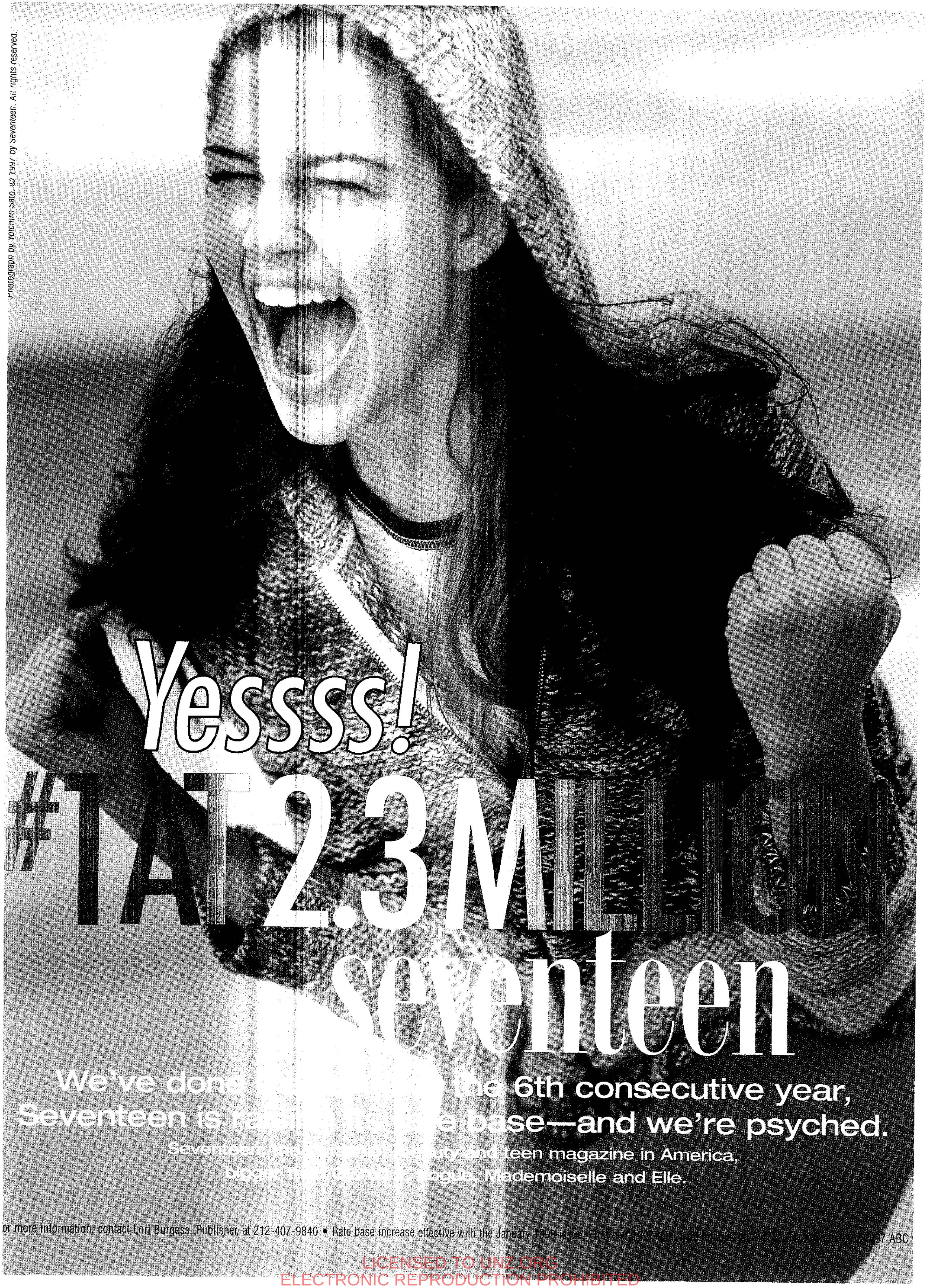
Harris embodied not only the pride and sensuous elegance essential to the role but also the alertness of a creature in the wild who is vulnerable to attack and the pathos of that condition. All this was managed without bird mimicry—the specifically ornithological gestures worked as metaphors—and, blessedly, without sentiment. It was the sort of performance, I imagine, that the legendary Anna Pavlova achieved as Fokine's dying swan.

Besides offering glorious artistry, Boykin and Harris, both African-Americans, give the lie to black-dancers-can't myths. Yet these ideas, continually trounced, still persist. Understand this and you understand the ongoing task of the "living legends."

A Gala Performance in Tribute to Serge Diaghilev's 125th Birthday, at Lincoln Center's New York State Theater November 17, had little to do with the legendary Ballets Russes. It was, rather, a one-night stand concocted for an ad hoc group of young, high-caliber Russian dancers—all connected to the Bolshoi or the Kirov—performing party pieces to canned music. Fokine's *Spectre de la Rose* was the sole entry that had been created under the aegis of the innovative impresario. The balance of the program comprised tidbits plucked from the nineteenth-century classics (*Swan Lake, The Sleeping Beauty, La Bayadère, Giselle*), all-too-familiar flashy pas de deux (*Don Quixote, Le Corsaire,* et al.), a bit of contemporary folderol, and Balanchine's *Tschaikovsky Pas de Deux* (in which Diana Vishneva distinguished herself through a very American—and very Balanchinean—élan).

The motives behind this exercise are beyond my comprehension, but the show was quite instructive. It presented Vladimir Malakhov and Igor Zelensky, two artists well known in New York through their work with American Ballet Theatre and the New York City Ballet, in the context of their origins—and showed how Malakhov has grown through his travels into new stylistic realms. The evening revealed, dismayingly, that the rising generation of Russian classicists has been perfectly schooled in its native living-sculpture style at the expense of spontaneity; even the expressive gestures look calibrated, as if heartbreak could adequately be conveyed by a three-inch tilt of the head. In terms of technique, the starlets of this new breed are uncanny. While they're astonishingly tall and leggy (Malakhov and Zelensky are typical, not aberrations), this adagio anatomy—the raw material of pure line and floating leaps—doesn't exclude them from virtuosity in the allegro domain of swift small jumps embellished with beats. However, they seem oblivious to the fact that their predecessors were distinguished for "soul." ■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UNDERGROUND GOURMET PETER KAMINSKY

Brussels Sprout

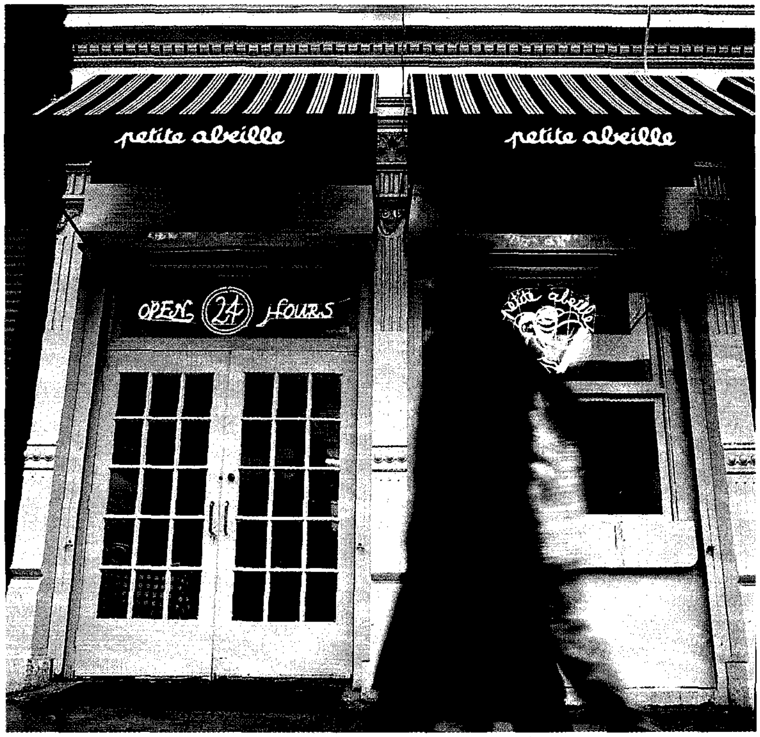
Petite Abeille on 14th Street serves Belgian cooking that masters the slow burn; Rosina's Bistro in Brooklyn does the borough proud.

WHERE DINER FOOD THAT'S FILLING INTERSECTS with French cuisine, you will find the rib-sticking stews, refined but hearty soups, and artful seafood combinations of the Belgian kitchen. Throw into this mix the puffiest, sweetest waffles and the consistently crispiest fried potatoes (to call them French fries is practically a slur), and you have a cooking tradition that fortifies against the coming wintry blasts the same way a cashmere coat does—with high style that's conveniently functional.

I would return to **Petite Abeille** (400 West 14th Street; 727-1505) for the food alone, but the setting—the meatpacking district on 14th Street between Ninth and Tenth Avenues—has a Disney-free New York grittiness that I find seductive: cobblestone streets, meat trucks open to the cold night air, hanging beef carcasses. And within the brightly lit space, in plain view of the open kitchen where chef Alain DeCoster presides, a clientele of working men in Carhart overalls, cross-dressers from Mother, and Nike-togged West Village mommies dine at the (too) few small tables or wait in line for takeout.

Petite Abeille is the third restaurant opened by the Jadot brothers. Formerly the central kitchen for the other two (Petite Abeille Café, at 18th Street and Sixth Avenue, and Petite Abeille Restaurant, on Hudson and Barrow), the 14th Street establishment only recently started serving sit-down meals (it has a longer tradition of catering and takeout). Chef DeCoster, a thoughtful and genial man, emigrated from his native Belgium some fourteen years ago and has put in his time at a number of stoves in the greater New York area: He was sous-chef tournant at the Four Seasons Hotel, executive sous-chef at the Ritz-Carlton, and executive chef at Sette MOMA, at the Museum of Modern Art.

Small packages: Below, Petite Abeille on 14th Street; right, its cold poached salmon.



DeCoster avails himself of the beef bounty just outside his door. His carbonade, the traditional Belgian beef stew, is marinated for three days in dark beer, salt, thyme, and juniper berries; quickly sautéed; then sprinkled with brown sugar, caramelized, and glazed in white-wine vinegar. For the last two of its four hours' stewing, the dish is covered with slices of bread slathered with a strong mustard that binds the sturdy brown sauce. A garnish of prunes sweetens the pot.

A country chicken stew swims in a creamy, mushroom-studded velouté sauce, which should be mopped up with the flaky puff pastry that rises, mid-plate, from the sea of sauce and chicken. Equally substantial are thick broiled fennel-sausage links covered with brown sauce and surrounded by three mounds of stoemp, a typical Belgian mash of innumerable permutations. In this case, DeCoster chooses a creamy mix of carrots, potatoes, onions, and thyme, with a wisp of smokiness from bacon.

On the lighter end of things, DeCoster prepares a hunk of fresh seared salmon with braised endives brightened by a red-wine vinegar that pulls out the flavor of both the vegetable and the delicate salmon flesh. His interpretation of waterzooi, the sublime Belgian seafood stew, eschews shellfish but more than compensates with monkfish, sole, and salmon in a thickened white broth. A fragrant gratinée of endives and black-forest ham is the best egg-free brunch dish I know of. But when in a Belgian place, do as the Belgians do: Order the famous waffles. Petite Abeille has two kinds, the thick Liège style, which has a batter enriched with pearl sugar and honey, and the Bruxelloise version, served with raspberry coulis and topped with chopped fresh melon, berries, and whipped cream.

Monday to Saturday from 6 A.M. till midnight (despite sign in window pictured at left; management hopes to be open around the clock soon). BYOB. Cash only. Sandwiches, $5.75 and up; entrées average $11.

WHILE I WAS BICYCLING HOME TO COBBLE HILL FROM Prospect Park recently, my route took me along Smith

Photographs by Robert Wright.

Street, a heretofore unremarkable dining area that has suddenly sprouted a crop of notables. This time, my eye was caught by the sign of **Rosina's Bistro** (288 Smith Street, Brooklyn; 718-855-0681).

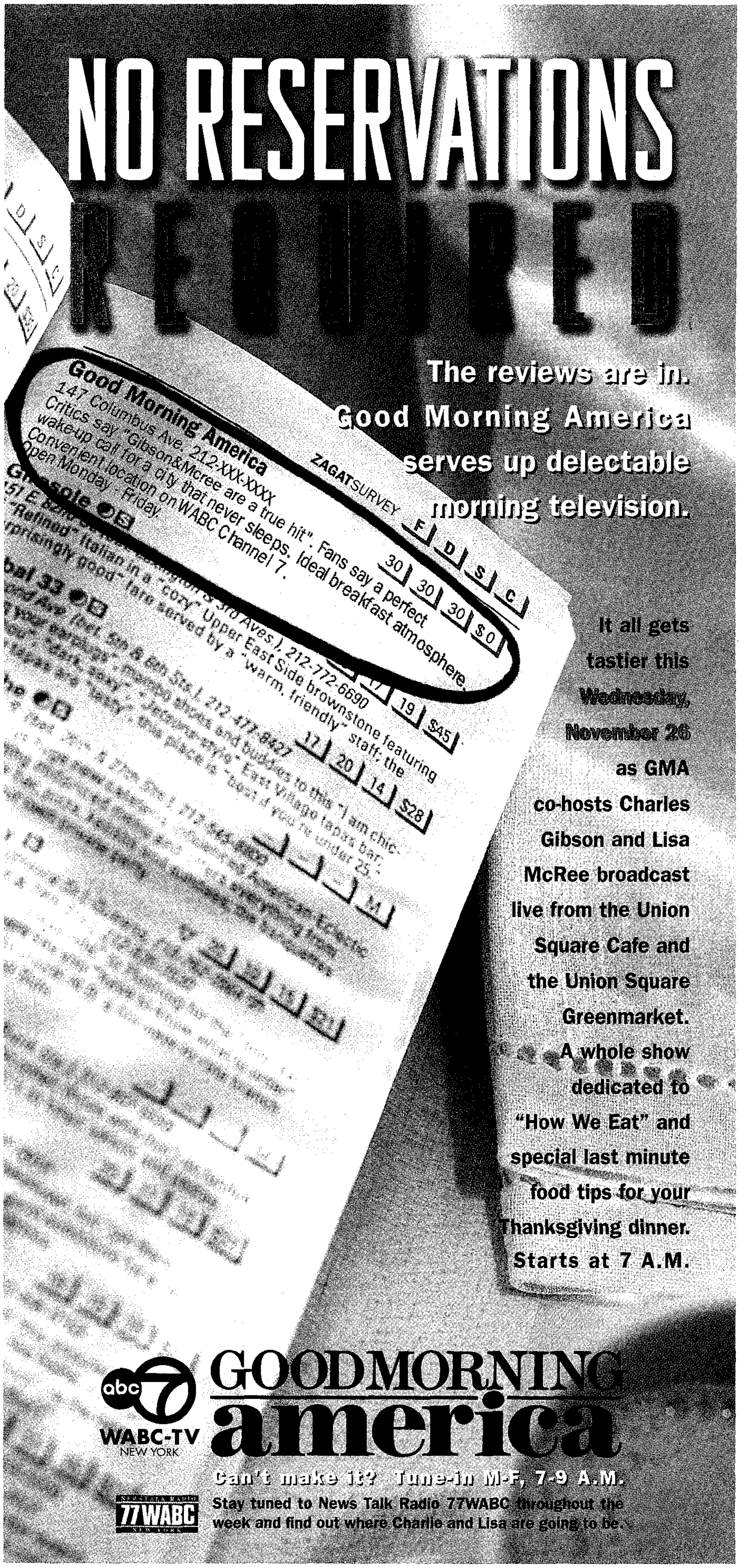
I pedaled over to look at a bill of fare that offered Moroccan shrimp, caldo gallego, pumpkin-crusted salmon, and linguine with vongole—a true multicultural spectrum that reflects the Spanish, Arabic, Italian, and now yuppie heritage of Carroll Gardens.

I entered a very cozy little dining room, two of its walls covered with fanciful murals of a hilly coastal town somewhere in the Mediterranean. A barefoot young woman (perhaps a mythical Rosina?) winsomely acknowledges a toast offered by two T-shirted workmen sharing a bottle of wine. Rosina's is owned by the decidedly earthbound Roseann Natale, who clocked 27 years as a business analyst at Metropolitan Life before deciding to open a restaurant. To her store of original and family recipes (yes, there was a Rosina, Roseann's Sicilian-born grandmother), she added the skills of chef Philip Mottola, the product of a family-owned Italian restaurant in Patchogue who has completed 25 years of peripatetic cooking under modern masters like Brendan Walsh and Mark Miller of the Coyote Cafe in Las Vegas.

Mottola's menu is ambitious for a Brooklyn back street. Spicy shrimp charmoli features grilled shrimp that have been marinated in a Moroccan mixture of paprika, coriander, cumin, fennel seed, and olive oil. The shrimp, served on a bed of couscous, have a strong flavor that is complicated to its advantage by an accompanying pineapple chutney. Crab cakes, crisp and amply meaty, come with the classic rémoulade as well as the same pineapple chutney. Roasted halibut wrapped in banana leaves sounded inviting but turned out to be the only dish that I found to be rather bland, and dry to boot. That shortcoming was quickly redressed by the Mediterranean shepherd's pie, a stew of beef and pork sausage that shares a rich sauce with rutabagas, parsnips, beets, and white turnips. The mélange bubbles alluringly under a crust of potatoes and Parmesan.

The portions are so big that on two visits, we had trouble getting to dessert. Coaxed by Miss Natale, though, we were happy to have tried the graham-cracker-crust cheesecake that Chef Mottola cribbed from his aunt's recipe file. It was rich, and smooth, with a crumbly, sweet pistachio top crust. I actually could have eaten another helping all by myself.

Lunch, Tuesday to Friday from 11:30 A.M. till 3 P.M.; dinner, Tuesday to Thursday from 5:30 till 10 P.M., Friday and Saturday till 11. Wine license pending. A.E., D.C., M.C., V. Appetizers, about $7; pastas, $5–$12; entrées average $16. ■



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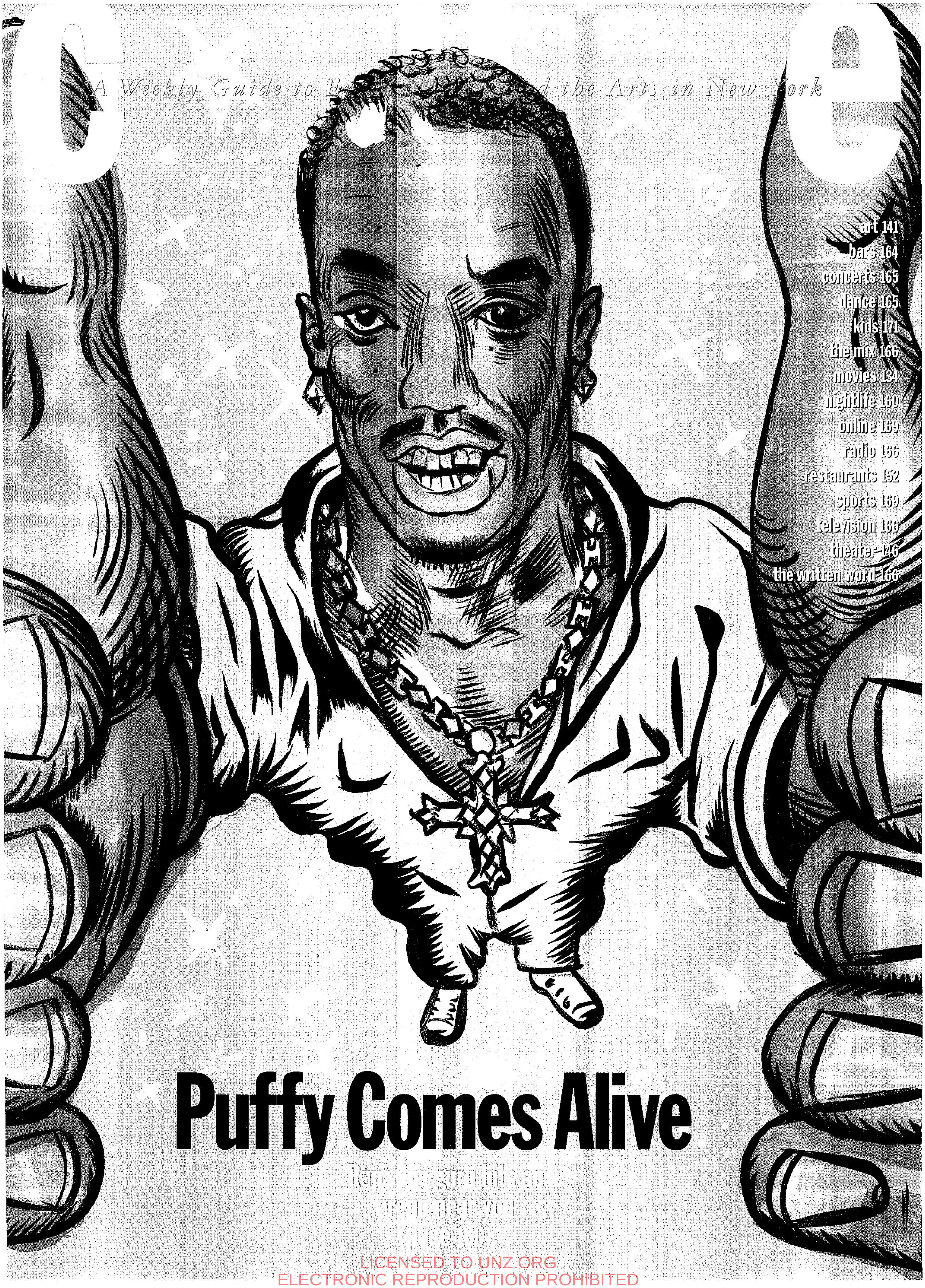

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Puffy Comes Alive

Rap's big guru hits an arena near you (page 160)

movies

Jack Smith's Flicks...*Bang...Film Noir Art*

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In the funny, feminist 'Bang,' an out-of-work actress (Darling Narita, above, with homeless friend Peter Greene) uses her run-in with a misogynistic L.A. motorcycle cop as a chance to grab a badge and dispense her own kind of justice. Opens Friday at the Quad Cinema.

Photograph by Ladd Vance/Eagle Eye Films

New Films

Alien Resurrection—See Denby, page 120. (1 hr. 48 mins.; R) *Village East; Chelsea; 86th Street; First & 62nd St. Cinema.*

Anastasia—The animated adventures of the Romanov princess. Voices by Meg Ryan, John Cusack, and Angela Lansbury. (1 hr. 36 mins.; G) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Coronet; Ziegfeld; Orpheum 7; 84th Street; New Coliseum; Nova; Olympia Theatre; Pavilion Theatre; Centre Sunnyside; Movieworld; The Movies at Bayside.*

Bean—Bean (Rowan Atkinson) is a sleepy, inept guard at the National Gallery in London. When a pretentious California museum buys Whistler's Mother from the gallery, the Brits send him to the Americans as an alleged expert on the painting. Bean—or Dr. Bean, as everyone calls him—never clears up the confusion and of course wreaks havoc on the nervous, hapless Yanks. There are a couple of classic bits, but Bean's not saying anything and his temperamental remoteness is a limitation. The major trouble, however, is that Bean isn't a rich enough character for a full-length movie. Atkinson has magnificently awful physical equipment, but at the moment, he's a comic without a soul. (Denby; 11/24/97) (1 hr. 30 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; New York Twin; Lincoln Square; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld.*

Bent—Ian McKellen, Clive Owen, and Mick Jagger star in the screen version of Martin Sherman's play about gay Berlin during Hitler's rise to power. (1 hr. 44 mins.; NC-17) *Angelika Film Center.*

★**Boogie Nights**—*A* kind of ragamuffin epic about the San Fernando Valley porn industry. Much of the film is funny and touching, and even rather sweet. The movie stretches from 1977 to 1984—the disco-and-cocaine period of bell-bottom L.A.—and covers the varying fortunes of a small group of porn actors, filmmakers, and hangers-on gathered under the wing of Jack Horner (Burt Reynolds), an avuncular producer who likes to have people hang out at his house. Horner takes one look at Eddie Adams (Mark Wahlberg), a busboy in a Valley club, and decides that Eddie has got the stuff. He picks up Eddie by using one of his minor actresses, Rollergirl (Heather Graham), who strips down to her skates and jumps on Eddie at Horner's house, while Jack, appraising, watches the show. Mark Wahlberg may have something in his pants, but there's no gleam in his eye. What Wahlberg does best is convey Eddie's desperation. His Eddie wants success and money, but he doesn't desire anyone; he wants other people to desire him. In Wahlberg's scenes with Julianne Moore—who plays Amber Waves, a female porn star—Moore does most of the work. Moore, a great actress, has red, red lips and lambent flesh, yet her eyes are anxious; she's a kind of neurotic siren, always available but frantically unhappy. *Boogie Nights* is made up of many vignettes, and while director Paul Thomas Anderson is a good observer, he hasn't really shaped the screenplay. The movie has its giddy moments, but in the end it is peculiarly depressing. (Denby; 10/20/97) (2 hrs. 37 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 2–4; Orpheum 7; Lincoln Square.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

★**Devil's Advocate**—Al Pacino stars as John Milton, the head of an international law firm in New York. Milton recruits a hotshot lawyer from small-town Florida who has never lost a case—Kevin Lomax (Keanu Reeves), who arrives in the dazzling big city with his beautiful wife, Mary Ann (Charlize Theron), and receives the best of everything. Kevin takes on the case of a big-deal real-estate developer (Craig T. Nelson) who may have killed his wife, but as he becomes absorbed in the case he neglects Mary Ann, who gets set upon by Satan and his minions. At the end, when Pacino takes over and delivers his Devil's sermon at the top of his lungs, and Keanu shouts back at him, we go beyond entertaining gothic kitsch into some never-never land of movie awfulness. Hellfires burn, bodies writhe, and the movie goes up in flames. But *The Devil's Advocate* is fun for a while. (Denby; 10/27/97) (2 hrs. 20 mins.; R) *19th Street East; 34th Street Showplace; Gemini; Orpheum 7; 84th Street; Plaza Twin.*

Eve's Bayou—A little girl in Louisiana discovers the mix of fact, fiction, and fantasy in her family's lives. Starring Samuel L. Jackson, Lynn Whitfield, Diahann Carroll, Branford Marsalis, and Kasi Lemmons. (1 hr. 49 mins.; R) *Village Theatre VII; 19th Street East; 86th Street; First & 62nd St. Cinema; Lincoln Square.*

Fairytale—A True Story—Peter O'Toole and Harvey Keitel star as Sir Arthur Conan Doyle and Harry Houdini in this story of two young girls who claim they've photographed fairies in England during World War I. (1 hr. 39 mins.; PG) *Guild 50th Street; Sutton; Main Street Cinemas.*

Fast, Cheap & Out of Control—The stories of four obsessives—a lion tamer, a topiary gardener, a rat specialist, and a robot designer—are documented by Errol Morris (*The Thin Blue Line*). (1 hr. 22 mins.; PG) *Film Forum.*

Flubber—Robin Williams stars in an update of 1961's *The Absent Minded Professor.* (1 hr. 33 mins.; PG) *Village East; Chelsea West; Guild 50th Street; Sutton; Kingsway.*

The Full Monty—Robert Carlyle stars as Gaz, an out-of-work steelworker in Sheffield, England, who rounds up his unemployed friends and persuades them to put together a male strip troupe. Directed by Peter Cattaneo. (1 hr. 30 mins.; R) *Quad Cinema; Murray Hill Cinemas; Embassy 1; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

★**Gattaca**—The first feature by the writer-director Andrew Niccol, is about a genetic tyranny of the future in which society is rigidly divided into humans perfectly engineered and those known as faith babies—people with the ordinary mix of strengths and physical susceptibilities. Ethan Hawke, clean-shaven and very fit, is one of the latter, who nevertheless penetrates to the inner sanctum of the perfect ones. Always on the verge of being discovered, he meets a kind of mate in the elongated and smirking Uma Thurman, who, like him, has an ailing heart. Gattaca is not pop science fiction in the *Star Wars* mold but a serious and intelligent movie, with an inexpensive but handsome design, good music by Michael Nyman, and perceptive observations of such all-too-human elements as friendship and rivalries between brothers. (Denby; 11/10/97) (1 hr. 52 mins.; PG-13) *Village East; Lincoln Square.*

Habit—A grungy guy gets involved with a modern-day Vampira who bites him during their amorous encounters and pulls his already muddled life into a scruffy downward spiral. Written and directed by Larry Fessenden, who also stars. (1 hr. 52 mins.; NR) *Cinema Village 12th St.*

Happy Together—Cannes winner about two Hong Kong expats working on their relationship while stuck in Buenos Aires. Directed by Wong Kar-Wai. (1 hr. 37 mins.; NR) *Quad Cinema.*

★**The House of Yes**—In the eighties, young Marty Pascal (Josh Hamilton) returns home to his mother's house in Washington, D.C., with his innocent fiancée (Tori Spelling) in tow. It's a Tennessee Williams house, a big bad house with a Secret. Marty's dad died—was shot, perhaps—the same day that JFK was shot, and Marty's sister, who calls herself Jackie-O (Parker Posey), has become obsessed with both deaths and lives in a mad dream world in which she is Jackie, always Jackie, with a pink dress and a pillbox hat and dark hair in a bouffant turned up at the cheek. Her mother (Genevieve Bujold) makes malicious and ironic jokes, sometimes at her own expense; her younger brother (Freddie Prinze Jr.) is some sort of school

'CUE' COVER ILLUSTRATION BY GARY PANTER

dropout who puts the moves on Marty's fiancée as quickly as he can. There's something weird and sexual going on between Marty and Jackie-O, which isn't very hard to figure out, and there's a gun that is part of a repeated ritual and that goes off the way guns in plays are supposed to go off (at the end). The movie is fun precisely because the director, Mark Waters (it's his first film), embraces the gamesmanship, the posing and teasing theatricality. *The House of Yes* is a hothouse plant and only of limited interest, but it's the kind of small demonstration piece that could open up a variety of careers. (Denby; 10/27/97) (1 hr. 27 mins.; R) *Screening Room; 62nd and Broadway.*

How I Spent My Summer Vacation—African-American college students grapple with love and relationships as school lets out for summer. By first-time director John Fisher. (1 hr. 15 mins.; NR) *Film Forum.*

I Know What You Did Last Summer—The past comes back to torment four teenagers a year after they accidentally kill someone and dispose of the body. Jennifer Love Hewitt stars in this horror film written by *Scream*'s Kevin Williamson. (1 hr. 40 mins.; R) *Village Theatre VII; Chelsea; Criterion Center; Lincoln Square; Brooklyn Heights; Movieworld.*

The Ice Storm—In *The Ice Storm,* the normally protected reaches of New Canaan, Connecticut, are violated by a sinister snapping noise—the sound of frozen power lines falling in a shower of sparks. Where are we, at the bottom circle of Dante's Inferno, where tears turn to ice? No, only in the land of rich, suburban Wasps, where everything is a little weird. The movie is set in the early seventies and two families are falling apart. The husband and father (Kevin Kline) in one of these families, the Hoods, is having a tepid affair with Janey Carver, the wife and mother (Sigourney Weaver) in the other. At the same time, Hood's 14-year-old daughter, Wendy (Christina Ricci), who likes to expose herself, is fooling around with Janey's two sons (Elijah Wood and Adam Hann-Byrd). Paul Hood, Ben's 16-year-old son, is the narrator. Paul's bemused face and hapless attempts to bed a prep-school girl are, in the performance by Tobey Maguire, about the movie's liveliest elements. For a while, we hope the film will be funny. The Hoods, the Carvers, and their friends would be swingers if only they knew how. At a wife-swapping party, husbands and wives exchange partners without much excitement, the scene acutely observed and unutterably depressing. *The Ice Storm,* perceptive as it is, feels pained and embarrassed. These people are just pathetic; they behave badly, and they don't even get any fun out of it. The actors are a talented group, but they look haltered. One wants to embrace Kline's Ben Hood, but one loses patience with the character, just as one loses patience with his wife, Elena (a masklike Joan Allen), who knows that Ben is straying and expresses her anger in bouts of shoplifting. Why doesn't any of them do something? Or at least say something? Director Ang Lee's touch is very delicate, and the movie's perfection of bleakness offers a refined pleasure (of a sort). But the material doesn't quite play. If, at one end of the spectrum, *The Ice Storm* is like Mazursky without the laughs, at the other it's like Bergman without the anguished brilliance. (Denby; 10/6/97) (1 hr. 52 mins.; R) *Angelika Film Center; Murray Hill Cinemas; 59th Street East; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas; Pavilion Theatre.*

★**In & Out**—In his Oscar acceptance speech, Matt Dillon casually "outs" his high-school English teacher—Mr. Brackett. A bachelor, perhaps 40, Howard Brackett (Kevin Kline) is about to be married to another teacher (Joan Cusack). When the citizens of Greenleaf, Indiana, glued to their sets, hear about his alleged homosexuality, they freeze (literally: no one moves). Brackett denies being gay, but a pack of reporters descends on the sleepy burg, led by a persistent tabloid-TV personality (Tom Selleck) who really is gay. In the idyllic countryside, the two men run into each other, and Selleck grabs Kline and kisses him on the mouth for what seems like an eternity. Bazoingas! The teacher is knocked silly, like Buster Keaton clobbered by a brick. So is he or isn't he? Kevin Kline's lightweight, I-can-do-anything style

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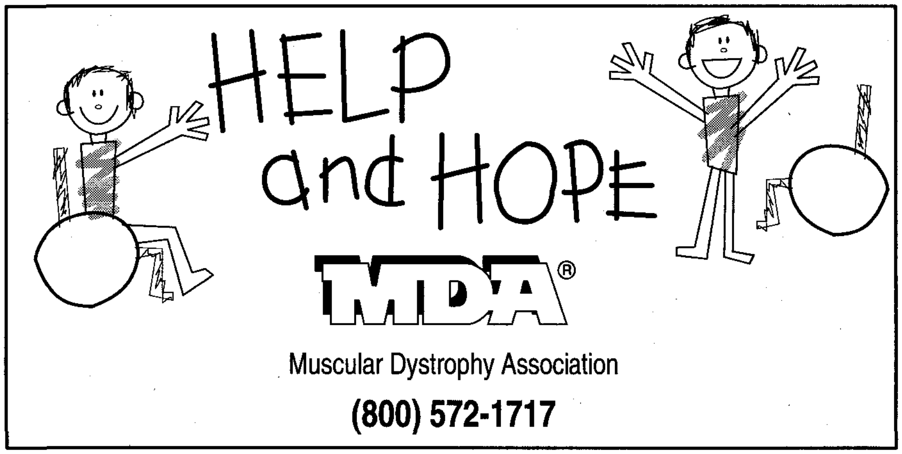
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works for this cipher. Tom Selleck has finally found his way in movies, too. Joan Cusack has one of those abandoned-at-the-altar scenes that could be nothing but a cliché, but she triumphs, too. The laughs arrive in volleys, though many of them are cheaply earned. Still, there's that kiss between Selleck and Kline. People looking for boldness will seize on it. The rest of us will have to live with it in every Oscar-night collage of Hollywood's most romantic moments. (Denby; 9/22/97) (1 hr. 30 mins.; PG-13) *Embassy 1; Sutton; Brooklyn Heights.*

The Jackal—Bruce Willis is a killer for hire and Richard Gere an Irish terrorist with a good heart who tries to stop him from shooting someone very, very important. A master of disguises, Willis wears a variety of bizarre outfits and mustaches, and in one sequence, eager to pick up a gay man in a bar, he dons a blondined wig that makes him look rather cute. These sudden shifts in apparel—Willis might be a guest on an old TV variety show—are about the only amusement in a pedestrian thriller that does everything by rote. (Denby; 11/24/97) (1 hr. 23 mins.; R) *Art Greenwich Twin; Chelsea West; Coronet; National Theatre; Orpheum 7; 84th Street; Metro Cinema; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; The Movies at Bayside.*

Kiss or Kill—Two drifting grifters (Frances O'Connor and Matt Day) take to the Australian road and leave a trail of bodies behind them. Directed by Bill Bennett. (1 hr. 26 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Knowledge of Healing—A modern exploration of the uses of ancient Tibetan medicine. (1 hr. 30 mins.; NR) *Cinema Village 12th St; Film Forum.*

★**L.A. Confidential**—The best American movie of the year (thus far). Based on James Ellroy's 1990 novel about corruption and honor in the LAPD, it's set in 1953 after the local Mafia boss has gone to prison. All of a sudden, power in the crime world is up for grabs; some of the greedier cops are trying to lay hands on it. A group of people is massacred, and as the apparent solution to the murders unravels, a larger pattern of evil reaches out to cover widely separated elements of Los Angeles society. A crumb-bum named Sid Hudgens (Danny DeVito) is the publisher of a tabloid scandal sheet; he alerts the police to trivial forms of vice and then photographs for his magazine a celebrity cop, Jack Vincennes (Kevin Spacey), making the bust. A bullheaded cop, Bud White (Russell Crowe), is a man of abnormal rage and a tool of the seemingly benevolent but actually vicious chief of detectives, Dudley Smith (James Cromwell). Ed Exley, played by Guy Pearce, is a straight-arrow cop, all ambition and calculation. Exley is the natural enemy of Bud White, but they both slowly change: Russell Crowe comes up from brutalism, and Guy Pearce down from moralism, and they meet in the middle and join forces (to our relief). Kevin Spacey's Jack recovers his soul; so does the Veronica Lake look-alike played by Kim Basinger. Basinger, soft and saddened, is very touching as a guilty hooker, a good-bad girl worthy of the high forties. The movie is filled with wonderful actors—David Strathairn, in a pencil-line mustache; Simon Baker Denny as an eager-to-please young actor-stud. This violent story truly earns its quiet, ambiguous final note of exhausted calm. (Denby; 9/29/97) (2 hrs. 17 mins.; R).

A Life Less Ordinary—The very inventively told story of a janitor (Ewan McGregor) who kidnaps the boss's daughter (Cameron Diaz) and falls in love with her. Written by John Hodge; directed by Danny Boyle (both of *Trainspotting* fame). (1 hr. 30 mins.; R) *Angelika Film Center.*

★**Mad City**—Dustin Hoffman is at the top of his game in *Mad City*, Costa Gavras's glum morality tale about the depredations of the media. Hoffman plays Max Brackett, a former big-time TV reporter who has been busted down to a local California station after running afoul of the network's star anchor (Alan Alda). Max is doing a nothing story at a local natural-history museum when a fired employee—Sam Baily (John Travolta), a guard—barges back into the museum to plead for his job with his ex-boss (Blythe Danner). Hoping to be taken seriously, Sam, who isn't too bright, carries a gun, and when the gun goes off by accident, wounding another guard, and Sam locks the door, shutting in some schoolchildren, Max knows that he's right in the middle of a media gold mine—a hostage situation. Grabbing the spotlight, he works the moment for all it's worth. Hoffman plays Max the relentless opportunist very quietly, as a man who knows how to charm, a man who even knows how to listen. Some of Hoffman's best moments come when he's just watching John Travolta, who gives a big, sweaty performance as the unhappy guard. Travolta tries very hard, but he's been caught, I think, in a trap not of his own making. Both Costa Gavras and the screenwriter, Tom Matthews (working from a story he created with Eric Williams), are so determined to make Sam a bumbling innocent—a pure American sap, a victim—that they rob him of will and finally of interest. Our curiosity leaves Sam and shifts back to Max, who makes the bitter discovery that television, which he thinks he's master of, has a demonic energy that he can't possibly control. Hoffman, keeping the performance quiet right to the end, very subtly runs through shades of regret, pity, disgust, and self-disgust. *Mad City* is an intelligent and heartfelt attempt to shake us up, but we've been over this ground before—in better movies like *Dog Day Afternoon,* in the many media mea culpas following the death of Princess Diana. What we feel when watching *Mad City* is not so much shock or rage as sorrow. The movie says that television appropriates human tragedy for its own benefit. True enough, though the real problem is that few of us have the strength to turn off the set. (Denby; 11/17/97) (1 hr. 54 mins.; PG-13) *Chelsea; Criterion Center; Orpheum 7; Lincoln Square; Kingsway.*

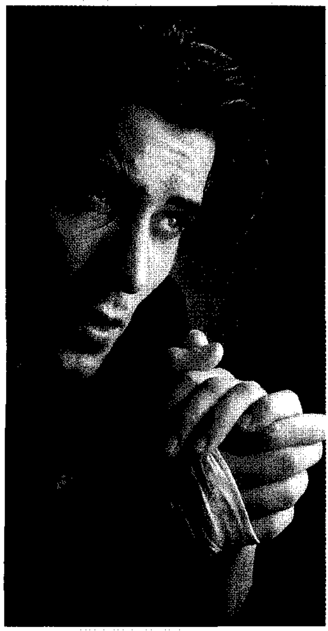
The Man Who Knew Too Little—Bill Murray is an Iowa video-store clerk let loose in London with a ticket to a participatory-theater experience that unwittingly becomes the real thing. With Peter Gallagher and Joanne Whalley. (1 hr. 32 mins.; PG) *Village East; 19th Street East; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Kingsway.*

Midnight in the Garden of Good and Evil—See Denby, page 120. (2 hrs. 35 mins.; R) *Village Theatre VII; Chelsea; 72nd St. East; Orpheum 7; Lincoln Square; Kingsway; Pavilion Theatre; Movieworld.*

Mortal Kombat: Annihilation—A group of heroes fight off a warlord trying to take over the earth. Starring model-actresses Talisa Soto and Irina Pantaeva. This sequel to *Mortal Kombat* is directed by John Leonetti. (1 hr. 33 mins.; PG-13) *Village East; 19th Street East; Astor Plaza; Crown Gotham; 86th Street East; 84th Street; New Coliseum; Nova; Centre Sunnyside; Plaza .*

★**Mrs. Brown**—Director John Madden successfully captures the immense weight of the imperial state as it awkwardly follows in the wake of Victoria's sorrow. At his wit's end, the queen's secretary, Sir Henry Ponsonby (the baleful Geoffrey Palmer), hits on the idea of calling back into royal service Prince Albert's groom, John Brown (Billy Connolly), a Highlands Scot whom the prince had been fond of. Brown shows up and tells the queen, to the court's shocked dismay, that she looks awful. The queen suffers Brown's impertinence, and they become friends, at which point the London scandal sheets begin referring to her as "Mrs. Brown." *Mrs. Brown,* with its misty highlands and severely luxurious royal rooms, is very handsome, but the dim light of rectitude rules the court, and I was highly grateful for the presence of Antony Sher, who plays Prime Minister Benjamin Disraeli. Sher's Disraeli is the only one shrewd enough to know that Brown, Victoria's half-mad imaginary lover, is the man to bring Victoria back into the public's eye, which is finally the only place she belongs. (Denby; 7/28/97) (1 hr. 43 mins.; PG) *Quad Cinema; Eastside Playhouse.*

Nick and Jane—A financial analyst loses her boyfriend to another woman and uses an extremely handsome cabbie as a prop to make her former beau jealous. Starring Dana Wheeler-Nicholson, James McCaffrey, Gedde Watanabe, and David Johansen. (1 hr. 36 mins.; R) *Sutton.*



Talent

A Soldier's Story

It's too early to know whether Goran Visnjic will become Croatia's first international film star, but here's a small sign that something's up: The freakishly handsome actor from Zagreb has already been "discovered" by the editors at Condé Nast for the upcoming issues of *GQ* and *Vogue*. Now, it could be argued that Visnjic (pronounced Viss-nitch) is merely benefiting from the global hunger for new faces, what with only one English-speaking movie role under his belt (in *Welcome to Sarajevo,* he plays a driver-translator for foreign journalists; see "Movies: *Garden* Variety," page 120). Given his life story, though, the actor may well deserve the attention. Visnjic grew up along the Adriatic, fishing and swimming in his "born town" of Sivinik, and entered acting school at 14. He served his requisite year in the Yugoslavian army, then joined the Croatian army as the Balkans war broke out. "I volunteered to go in," he says, "because it's stupid to sit in your house when people are bombing and shelling you." After a month, he opted out of the fighting and joined the Croatian National Theatre. Cast as Laertes in a 1994 production of *Hamlet,* Visnjic jumped into the title role after the lead fell sick—and he's played the Dutch prince regularly ever since, both in Zagreb and at Dubrovnik's renowned theater festival. His Hamlet success, along with *Welcome to Sarajevo* and a Tuborg beer commercial, has snagged him agents in Sarajevo, London, and, most recently, L.A. When you consider that many of *Sarajevo's* sets required an initial mine sweep, it's not surprising that Visnjic isn't rankled by the hoo-ha surrounding the film's American release. Dressed in black (but whistling), smoking Marlboro Reds, and drinking Evian, he's contentedly studying a well-worn publicity schedule—his ticket to peaceful places like Cincinnati and Kansas. Did the film's screening at Cannes, by the way, make him famous? "In my country, yes," Visnjic says. "But nowhere else." At least not yet. PATRICIA FALVO

Photograph by Igor Tkelčec.

One Night Stand—A hard-edged Wesley Snipes and a messy-tressed Nastassja Kinski spend one long night together in a hotel and coincidentally meet again later, spouses in tow. Directed by Mike Figgis. With Kyle MacLachlan and Robert Downey Jr. (1 hr. 43 mins.; R) *Village Theatre VII; Criterion Center; First & 62nd St. Cinema; Lincoln Square.*

The Rainmaker—Fledgling lawyer Matt Damon tries to nail an unscrupulous insurance company with assistance from Danny DeVito. With Claire Danes and Mickey Rourke. Based on John Grisham's novel. (2 hrs. 13 mins.; PG-13) *Waverly; 19th Street East; 34th Street Showplace; First & 62nd St. Cinema; UA East; Lincoln Square; New Coliseum; Nova; Olympia Theatre; Kingsway; Pavilion Theatre; Movieworld; Plaza; The Movies at Bayside.*

Red Corner—Richard Gere stars as an entertainment lawyer imprisoned in China for a murder he didn't commit. With Bai Ling. (1 hr. 59 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; National Theatre; First & 62nd St. Cinema; Orpheum 7; 84th Street; Kingsway; Movieworld.*

★**Shall We Dance?**—Hollywood's virtual abandonment of dancing has been one of the industry's greatest follies of the past twenty years. To our chagrin, it is now up to other countries to put dance into the movies. The Japanese, perhaps, are not ready to make a full-scale dance musical, but in the gravely charming *Shall We Dance?* they have made a shy and tender pass at one. Ballroom dancing, we learn, is a secret passion in Japan. The hero, Shohei Suhiyama (Koji Yakusho), a fortyish accountant, with a wife and daughter tucked away in a suburban house, sneaks off to a dancing school as if indulging a hidden vice. There he meets the other guilty men, all of whom, overcoming hideous shyness, stumble through beginner's agonies in the waltz, tango, and rumba. The teachers, accomplished woman dancers, do what they can with this recalcitrant material, and Shohei falls in love with one of them, Mai (Tamiyo Kusakari), a tall, lovely girl who has her own guilty secret. At times, the movie (written and directed by Masayuki Suo) comes close to embarrassment: For us, all this exquisite Japanese tact seems so nuttily beside the point. Yet it's hard not to be touched when the men speak of their pleasure in movement, and when Shohei, though not a natural, dons a beautiful tux and achieves a proud competency in a ballroom competition. (Denby; 7/28/97) (1 hr. 57 mins.; PG) *Screening Room; Lincoln Plaza Cinemas.*

Sick—The moving life chronicle of artist, poet, and supermasochist Bob Flanagan. (1 hr. 29 mins.; NR) *Angelika Film Center.*

Soul Food—An extended family learns to stay together without the help of its matriarch. With Vanessa Williams, Nia Long, and Vivica Fox. (1 hr. 14 mins.; R) *Plaza Twin.*

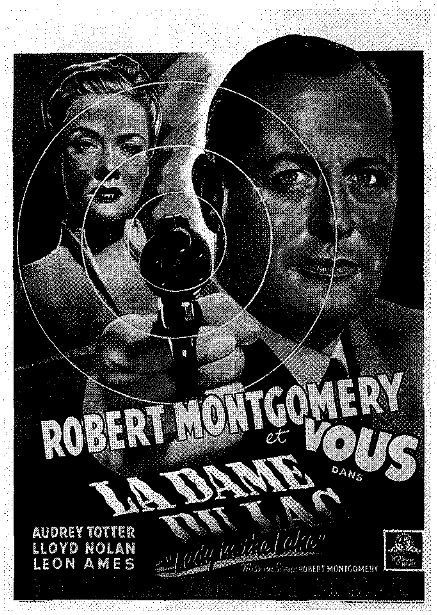
Starship Troopers—At the repulsive climax of *Starship Troopers,* which is about endless war between earthlings and giant outerplanetary spiders, a human captive is dragged forward and made to face an enormous "brain bug." At last! We're about to get an answer to the question tormenting us. Throughout the war, it's been understood that the bugs have been too stupid to win. But recently, arachnid intelligence has been improving. After all, they have managed to wipe out Buenos Aires (or is it all of South America? Anyway, they kill a lot of people). Where does the new intellectual prowess come from? Finally, we find out: The brain bug plunges a tubelike tentacle into the captive's head and sucks out his gray matter. So that's how they do it. But we wonder: Is there also a hidden metaphor here? Director Paul Verhoeven, who began his career back in the Netherlands with such elegant entertainments as *Soldier of Orange* and *The Fourth Man,* seems to have undergone, in Hollywood, a draining operation of his own. The spirit of *Starship Troopers* is grim and sanguinary. We spend most of our time watching men and women pump bullets into disgusting creatures that seem to be all sexual organs—waving green tentacles and devouring vulvas. Even though the special effects are spectacular (the creatures fly in, hop over rocks by the hundreds, erupt from underground), *Starship Troopers* is fatally lacking in lightness, play, invention. Human bodies are gutted and eviscerated, the limbs pulled off, the heads drilled. Are children supposed to enjoy this literal-minded, grisly bloodbath? As you watch the endless carnage, you become sure that Hollywood has gone completely, utterly mad. Verhoeven may have had his brains removed, but it's the audience that winds up with a hole in the head. (Denby; 11/17/97) (2 hrs. 9 mins.; R) *Village Theatre VII; 34th Street Showplace; Criterion Center; Gemini; Orpheum 7; 84th Street; Metro Cinema; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; The Movies at Bayside.*

In Print
Out of the Past

Film noir's *gloomy loners—and the beautiful women who seduced them—are captured in 'Crime Scenes' (by Lawrence Bassoff), a collection of almost 200 classic movie posters (including one for the Belgian edition of 'Lady in the Lake,' right). Available at bookstores.*

★**The Sweet Hereafter**—Atom Egoyan's film is a rarity—a glum, rather painful movie that is so beautifully made, so complexly imagined, that one accepts its sadness, at first grudgingly and then willingly, as an artist's necessary voice. Adapted from Russell Banks's 1991 novel devoted to the aftermath of a devastating school-bus accident, the film appears to be a kind of detective story. A big-city lawyer, Mitchell Stephens (Ian Holm), enters a snowy, forlorn town in British Columbia after fourteen children have died, and travels about interviewing the parents and survivors, desperate to enlist everyone—including the teenage survivor, Nicole (Sarah Polley)—in a grievance suit. As Stephens investigates, we see what led up to the accident—the family life of the town, with its fissures and its secrets, including adultery and a suggestion of incest—and eventually we see the accident itself. The film cuts backward and forward in time, and we expect that Stephens will uncover some amazing circumstance that will explain everything. The detective story yields to a moral inquiry about the value of community and the nature of bonds, both corrupt and pure, between parents and children, with Stephens less the hero of the inquiry than its fool. From the first, Egoyan shows us what's driving him. Stephens's own daughter, Zoe, is a drug addict, a lost, lying girl, always in trouble, and she telephones him constantly. Stephens is trapped—caught between adoration and contempt, and left with an unappeasable desire to avenge the destruction of children everywhere. This is Ian Holm's greatest role in the movies. Atom Egoyan has a rapt, mysterious style. He uses the cold winter landscapes for their tranquil menace, but he knows when to play for a larger, more sinister effect. We experience the accident through the eyes of Billy (Bruce Greenwood), who is driving behind the bus and is the father of two of the children. Billy sees; he's the hero of the movie, an unillusioned man, rejecting avenging lawyers and bad-luck omens in favor of the most bitter reality. His adulterous scenes with Alberta Watson (the mother in David O. Russell's *Spanking the Monkey*) have an acrid intimacy. The actors are all excellent in a plain style that avoids irony, pose, perversity. By the end of the movie, everything comes together—the answer to the detective inquiry is all that is most difficult to face in life. If there were many movies as reality-bound as this one, I think I would go mad. That this one exists, however, is almost a blessing. (Denby; 11/24/97) (1 hr. 52 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

The Tango Lesson—Sally Potter writes, directs, and stars in this way-cerebral story of tango dancing and one woman's obsession with it. (1 hr. 41 mins.; PG) *Angelika Film Center; Regency.*



★**Washington Square**—In *Washington Square,* set in upper-class New York in the 1850s, a plain, awkward girl who happens to be an heiress, Catherine Sloper (Jennifer Jason Leigh), meets a handsome young man, Morris Townsend (Ben Chaplin), at an elaborate garden party. No man of comparable beauty, or any beauty at all, has paid her much attention in her life, which has been led entirely under the gaze of her father, Dr. Sloper (Albert Finney), a widower of sardonic speech and dictatorial temperament. Morris is not only good-looking but also charming, ardent, and, as far as Catherine can tell, entirely taken with her. Is he serious? A mere opportunist? Catherine's father is sure that he is after her fortune. Agnieszka Holland, the Polish-born director of *Europa, Europa* and *Olivier, Olivier,* gives every emotion its full stop. If the results aren't in line with James's tone—one of suavity yielding to outbursts of candor—the movie often works on its own terms as emotional drama. At first Jennifer Jason Leigh is too rabbity. Her Catherine seems not merely shy and awkward but half insane. Jason Leigh is about half the size of Ben Chaplin, whose Morris Townsend nearly devours Catherine, and she's ready to be devoured. Albert Finney, however, is something of a brute. He seems to have wandered in from another set, where Dickens was being adapted. But Chaplin and Jason Leigh keep the movie on track. Henry James gave Catherine dignity in withdrawal; Holland, in a series of final radiant close-ups, makes her a force. It's a feminist reading of the text but not a vulgarization of it. (Denby; 10/13/97) (1 hr. 57 mins.; PG) *Paris Theatre.*

Welcome to Sarajevo—See Denby, page 120. (1 hr. 41 mins.; R) *Angelika Film Center; opens November 26.*

★**The Wings of the Dove**—The movie differs from Henry James's novel in a hundred particulars, but the great point is that it works on its own terms, which is all one can ask. At the center, there are two young people who love each other but need money. Kate Croy (Helena Bonham Carter), clever, beautiful, and distinguished, lives in London with her wealthy aunt (Charlotte Rampling), who is determined to marry her off to a rich man and who does what she can to break up Kate's relationship with the charming but penurious young journalist Merton Densher (Linus Roache). We are drawn to Bonham Carter's intelligence, even though her Kate is not brave enough to live with Densher in poverty. Kate plays for the largest stakes; she wants her handsome young man and she wants to be rich, too. By degrees, and without his quite understanding it, Densher gets pulled into a conspiracy that Kate engineers. For there is another young person in their social circle, the fabulously wealthy American heiress Millie Theale (Alison Elliott), who is sweet, generous, and wasting away from some nameless disease. Millie needs a lover; she needs to live. Kate, who genuinely likes her, wants Millie to be happy and to know love—with Densher, who would then inherit the money, after Millie's death, that would allow Kate to marry him. Kate's motives are mixed, both selfless and selfish, benevolent and sinister, and she corrupts Densher with her provocative ambivalence. Because he's such a splendid fellow, Densher's puzzlement as Kate pushes him into Millie's arms is painful; his anger and sexual aggression as he realizes how he is being used become the dramatic high point of the movie. The complicating factor—Henry James always has a complicating factor—is that Densher falls for Millie; or rather, he falls for her desire to experience everything she can before dying. The filmmakers have aggressively bumped the period ahead from 1902 to 1910; the characters take the subway, smoke cigarettes furiously and attend a gallery exhibit of Klimt's decadent nudes. We get the point: Kate Croy and Merton Densher are modern personalities, rebels against the constrictions of their time. Rebellion is certainly not something that Henry James had in mind, but it's a minor vulgarization. (Denby; 11/10/97) (1 hr. 43 mins.; R) *Angelika Film Center; 59th Street East; Beekman; Lincoln Square.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Gummo; The Ice Storm; A Life Less Ordinary; Sick; The Tango Lesson; The Sweet Hereafter; U Turn; The Wings of the Dove.* Opening 11/26: *Bent; Welcome to Sarajevo.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Anastasia; The Jackal.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Habit; The Knowledge of Healing.*

Film Forum—209 W. Houston St. (727-8110) *Cremaster 5; Fast, Cheap & Out of Control; How I Spent My Summer Vacation; The Knowledge of Healing.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *The Full Monty; Happy Together; Kiss or Kill; Mrs. Brown.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The House of Yes; Shall We Dance?.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Boogie Nights; Gattaca; The Man Who Knew Too Little; Mortal Kombat: Annihilation; The Little Mermaid.* Opening 11/26: *Alien Resurrection; Flubber.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *L. A. Confidential; Bean; Eve's Bayou; I Know What You Did Last Summer; Midnight in the Garden of Good and Evil; One Night Stand; Red Corner; Starship Troopers.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Rainmaker.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Boogie Nights; Devil's Advocate; Eve's Bayou; The Man Who Knew Too Little; Mortal Kombat: Annihilation; The Rainmaker; The Little Mermaid.*

34th Street Showplace—238 E. 34th St. (532-5544) *Devil's Advocate; The Rainmaker; Red Corner; Starship Troopers.*

Chelsea—260 W. 23rd St. (505-CINE#597) *L. A. Confidential; Anastasia; Bean; I Know What You Did Last Summer; Mad City; Midnight in the Garden of Good and Evil; Red Corner.* Opening 11/26: *Alien Resurrection.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Flubber; The Jackal.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Anastasia; Boogie Nights; The Full Monty; The Ice Storm.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *The Ice Storm; The Wings of the Dove.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Mortal Kombat: Annihilation.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Boogie Nights; The Ice Storm; The Little Mermaid.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Anastasia; The Jackal.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Bean; I Know What You Did Last Summer; Mad City; The Man Who Knew Too Little; One Night Stand; Starship Troopers.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Mortal Kombat: Annihilation.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Mrs. Brown.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Full Monty; In & Out.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *In Search of the Dream; Boogie Nights; The Little Mermaid.*

Guild 50th Street—33 W. 50th St. (757-2406) *Fairytale—A True Story; Flubber.*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *The Jackal; Red Corner.*

Paris Theatre—4 W. 58th St. (688-3800) *Washington Square.* (See also "Museums, Societies, Etc.")

State—1540 Broadway (391-2900) *Devil's Advocate; Eve's Bayou; Midnight in the Garden of Good and Evil; The Rainmaker.*

Sutton—205 E. 57th St. (759-1411) *Fairytale—A True Story; In & Out; Nick and Jane.* Opening 11/26: *Flubber.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Conspiracy Theory; Cop Land; The Edge; The Game; Men in Black; The Peacemaker.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Anastasia.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Midnight in the Garden of Good and Evil.*

86th Street—125 E. 86th St. (505-CINE#604) *Eve's Bayou.* Opening 11/26: *Alien Resurrection.*

86th Street East—210 E. 86th St. (249-1144) *Mortal Kombat: Annihilation; The Little Mermaid.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Wings of the Dove.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Eve's Bayou; The Full Monty; One Night Stand; The Rainmaker; Red Corner.* Opening 11/26: *Alien Resurrection.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *Devil's Advocate; The Man Who Knew Too Little; Starship Troopers.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *L. A. Confidential; Bean.*

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *Anastasia; Boogie Nights; Devil's Advocate; The Jackal; Mad City; The Man Who Knew Too Little; Midnight in the Garden of Good and Evil; Red Corner; Starship Troopers.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Rainmaker.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The House of Yes.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Anastasia; Devil's Advocate; The Jackal; Mortal Kombat: Annihilation; Red Corner; Starship Troopers.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Full Monty; The Ice Storm; Kiss or Kill; Shall We Dance?; The Sweet Hereafter.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *L. A. Confidential; Bean; Boogie Nights; Eve's Bayou; Gattaca; I Know What You Did Last Summer; Mad City; The Man Who Knew Too Little; Midnight in the Garden of Good and Evil; One Night Stand; The Rainmaker; The Little Mermaid; The Wings of the Dove.* IMAX: *Across the Sea of Time; L5—First City in Space; Mission to Mir; Four Million House Guests; The Rainmaker; Into the Deep; The Nutcracker.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Jackal; Starship Troopers.*

New Coliseum—701 W. 181st St. (740-1545) *In Search of the Dream; Anastasia; Mortal Kombat: Annihilation; The Rainmaker.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *In Search of the Dream; Anastasia; Mortal Kombat: Annihilation; The Rainmaker.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Anastasia; The Rainmaker.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Tango Lesson.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *In Search of the Dream; Bean; Dance Hall Queen; Devil's Advocate; Eve's Bayou; Fairytale—A True Story; I Know What You Did Last Summer; The Jackal; Mad City; Nueba Yol 3; Red Corner; Soul Food; Starship Troopers; The Little Mermaid.*

Concourse Plaza—214 E. 161th St. (588-8800) *In Search of the Dream; Bean; Devil's Advocate; Eve's Bayou; I Know What You Did Last Summer; The Jackal; Mortal Kombat: Annihilation; Nueba Yol 3; The Rainmaker; Starship Troopers; The Little Mermaid.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *In Search of the Dream; Bean; Devil's Advocate; Eve's Bayou; I Know What You Did Last Summer; The Jackal; Mortal Kombat: Annihilation; Nueba Yol 3; The Rainmaker; Starship Troopers; The Little Mermaid.*

Brooklyn

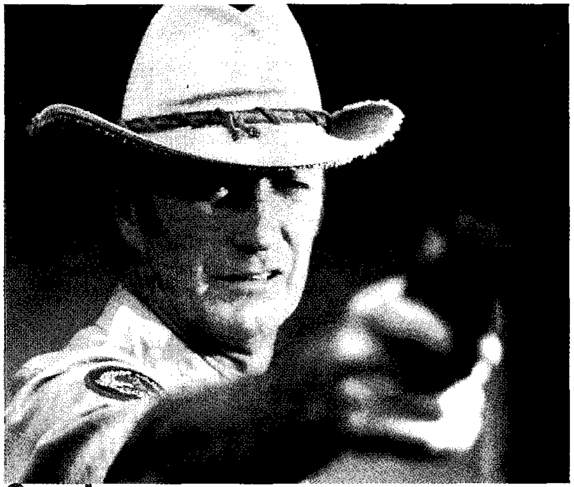
Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Anastasia; Bean; Flubber; The Jackal; Mortal Kombat: Annihilation; The Rainmaker; The Little Mermaid.*

Retrospective
The King of Camp

Jack Smith—who influenced everyone from Federico Fellini to John Waters—is back, posthumously, for "Jack Smith and His Secret Flix," the first-ever revival of his experimental films (many recently restored) and tawdry performance delights, like 1970's *I Was a Male Yvonne De Carlo* (below). Opens November 29 at the American Museum of the Moving Image. See "Museums, Societies, Etc." for more info.

Photograph by Uzi Parnes/American Museum of the Moving Image.



Opening

Down Under by Law

In 'Dead Heart,' a small-town sheriff (played by Bryan Brown, above) tries to maintain "white man's law"—and fend off a budding race war—in an Aboriginal community clinging fast to tribal traditions. Opens Friday at Anthology Film Archives.

Brooklyn Heights—70 Henry St. (596-7070) *I Know What You Did Last Summer; In & Out; She's So Lovely; Temptress Moon.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Alien Resurrection; Anastasia; Mortal Kombat: Annihilation.*

Cobble Hill—265 Court St. (596-9113) *Anastasia; Midnight in the Garden of Good and Evil; One Night Stand; The Rainmaker; The Wings of the Dove.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Alien Resurrection; I Know What You Did Last Summer; Mortal Kombat: Annihilation; Starship Troopers.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Alien Resurrection; Eve's Bayou; Mortal Kombat: Annihilation; The Rainmaker.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Anastasia; Mortal Kombat: Annihilation; The Rainmaker.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Anastasia; Eve's Bayou; I Know What You Did Last Summer; Soul Food; Starship Troopers; The Little Mermaid.* Opening 11/26: *Alien Resurrection.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Bean; The Jackal; Mad City; The Man Who Knew Too Little; Midnight in the Garden of Good and Evil; The Rainmaker; Red Corner.* Opening 11/26: *Flubber.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Devil's Advocate; Mad City; The Man Who Knew Too Little; Red Corner; Starship Troopers.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Anastasia; Bean; The Ice Storm; The Jackal; Midnight in the Garden of Good and Evil; The Rainmaker; Starship Troopers; The Little Mermaid.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Devil's Advocate; She's So Lovely; Soul Food.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Alien Resurrection; Anastasia; Flubber; The Jackal; Mortal Kombat: Annihilation.*

The Movies at Sheepshead Bay—3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (615-1700) *Anastasia; Bean; Devil's Advocate; I Know What You Did Last Summer; The Jackal; Midnight in the Garden of Good and Evil; Mortal Kombat: Annihilation; The Rainmaker; Red Corner; Starship Troopers.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Devil's Advocate; I Know What You Did Last Summer; The Jackal; The Man Who Knew Too Little; Mortal Kombat: Annihilation; The Rainmaker; Starship Troopers.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Bean; Devil's Advocate; Mad City; The Man Who Knew Too Little; Midnight in the Garden of Good and Evil; Red Corner; The Little Mermaid.*

Centre Sunnyside—42–17 Queens Blvd. (361-6869) *Anastasia; Bean; The Jackal; Mortal Kombat: Annihilation; Starship Troopers.*

Cinema City—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Eve's Bayou; I Know What You Did Last Summer; The Man Who Knew Too Little; Mortal Kombat: Annihilation; Starship Troopers; The Little Mermaid.* Opening 11/26: *Alien Resurrection.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Flubber; Mortal Kombat: Annihilation; One Night Stand; The Rainmaker; The Little Mermaid.*

Continental—70–20 Austin St., Forest Hills (544-1020) *The Jackal; Midnight in the Garden of Good and Evil; Starship Troopers.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Eve's Bayou; I Know What You Did Last Summer; The Jackal.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Anastasia; The Man Who Knew Too Little; Mortal Kombat: Annihilation; Nueba Yol 3; The Rainmaker; Red Corner; Starship Troopers; The Little Mermaid.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Eve's Bayou; I Know What You Did Last Summer; Mortal Kombat: Annihilation; The Rainmaker; The Little Mermaid.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Anastasia; Bean.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Anastasia; Bean; Devil's Advocate; The Jackal; Midnight in the Garden of Good and Evil; One Night Stand; The Rainmaker; Red Corner.* Opening 11/26: *Flubber.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Alien Resurrection; Flubber; Mortal Kombat: Annihilation; The Rainmaker.*

Main Street Cinemas—72-66 Main St. (263-4828) *Bean; Fairytale—A True Story; The Jackal; Leave It to Beaver; Starship Troopers; The Little Mermaid; The Rocky Horror Picture Show.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for Renovations.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Anastasia; Bean; I Know What You Did Last Summer; The Jackal; Midnight in the Garden of Good and Evil; The Rainmaker; Red Corner; Starship Troopers.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *A Life Apart; Red Corner.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Mortal Kombat: Annihilation; The Rainmaker.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *I Know What You Did Last Summer; The Man Who Knew Too Little; Mortal Kombat: Annihilation; Red Corner; The Little Mermaid.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Anastasia; The Jackal; The Rainmaker; Starship Troopers.*

Trylon—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *The Wings of the Dove.*

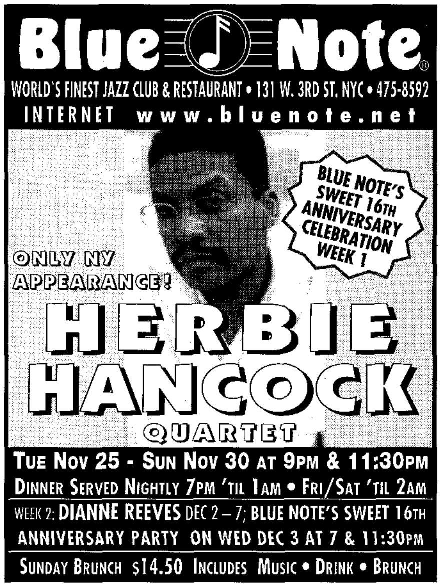
Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Anastasia; Bean; Devil's Advocate; The Jackal; The Man Who Knew Too Little; Midnight in the Garden of Good and Evil; The Rainmaker; Starship Troopers; The Little Mermaid.* Opening 11/26: *Alien Resurrection; Flubber.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *I Know What You Did Last Sum-*

Photograph courtesy of A Fox Lorber Features.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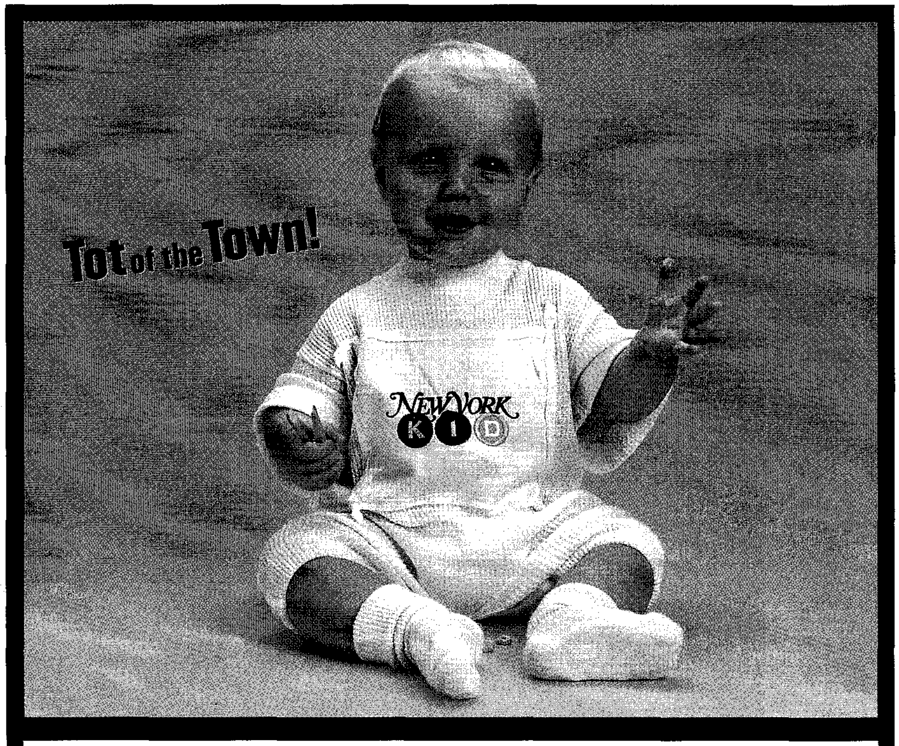

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mer; The Jackal; The Man Who Knew Too Little; One Night Stand; The Rainmaker; Starship Troopers.

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Anastasia; Bean; Boogie Nights; Devil's Advocate; I Know What You Did Last Summer; The Jackal; The Man Who Knew Too Little; Midnight in the Garden of Good and Evil; Mortal Kombat: Annihilation; The Rainmaker; Red Corner; Starship Troopers; The Little Mermaid.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Jack Smith and his Secret Flix." 11/29: *The Devil Is a Woman* (1935), *Arabian Nights* (1942), and shorts. 11/29–11/30: *Flaming Creatures* (1963). 11/30: *Blonde Cobra* (1958–63), *Star Spangled to Death* (1958–60), *The Flower Thief* (1960), and shorts. 36-01 35th Ave., Astoria, Queens (718-784-0077); $12–$15 nonmembers; $8–$10 members; $4 ages 5–18.

Anthology Film Archives—11/28–12/5: *Dead Heart* (1996) and *Murder and Murder* (1996). Through 12/5: *A Couch in New York* (1995). 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"Switzerland and World War II." 11/29: *He Called Himself Surava* (1995), *Invisible Traces* (1981), and *Kaddisch* (1997). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Contemporary African Diaspora Film Festival—11/28–12/14: Contemporary films from Ethiopia, Brazil, Puerto Rico, Egypt, Senegal, and more are screened at Cinema Village, 22 E. 12th St. (924-3363); Harlem Victoria V, 125th St. (222-8900); and Columbia University's Miller Theater, 116th St. and Broadway (854-7799). Tickets $8 to $15. Call 749-6020 for information.

Different Light—11/30: *Sweet Dreams* (1986). 151 W. 19th St. (989-4850); free.

Film Forum—"60's Verité." 11/26: *One Step Away* (1968), *Ira, You'll Get Into Trouble* (1970), and *Last Summer Won't Happen* (1968). 11/27: *Petey and Johnny* (1961) and *Storm Signal* (1966). 11/28–11/29: *The Queen* (1968), *Lonely Boy* (1961), and *Queen of Apollo* (1970). 11/30–12/1: *Salesman* (1968) and *Gimme Shelter* (1963). "Columbia Before the Code." 11/25: *The Guilty Generation* (1931) and *Brief Moment* (1933). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"The Celluloid Circus." 11/26 and 11/29: *Trapeze* (1956) and *Sawdust and Tinsel* (1936). 11/27: *Jumbo* (1962) and *Parade* (1973). 11/28: *I'm No Angel* (1933) and *Lola Montes* (1955). 11/30: *Variety* (1925) and *He Who Gets Slapped* (1924). "Movies for Kids." 11/30: *You Can't Cheat an Honest Man* (1939). Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—"From Paris to Hollywood: Originals vs. Remakes." 12/2: *Trois hommes et un couffin* (1985) and *Three Men and a Baby* (1987). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $10 double feature.

Museum of Modern Art—"New China." 11/28: *At Home in the World* (1995) and *Bumming in Beijing* (1990). 11/29: *I Graduated!* (1992), *No. 16, Barkhor South Street* (1996), and various shorts. 11/30: *Out of Phoenixbridge* (1997). "Luchino Visconti." 11/27–11/28: *Lo straniero* (1967). 11/28: *Sandra* (1965) and *The Innocent* (1976). 11/29: *The Damned* (1969) and *Death in Venice* (1971). 11/30: *Ludwig II* (1972) and *Conversation Piece* (1974). 11 W. 53rd St. (708-9400); free with $9.50 admission.

Museum of Television & Radio—"TV Movies." Month of November: *That Certain Summer* (1972). 25 W. 52nd St. (621-6600); $6.

Screening Room—Midnight showing: *Swingers* (1996) and *Pulp Fiction* (1995). Sunday brunch: *Casablanca* (1942) and *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Truffaut: The Man Who Loved Film." 12/2 *Day for Night* (1973) and *8½* (1933). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

art

Building the Getty...Nick Waplington

Ground Rules:

Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Galleries

Solos

Madison Avenue and Vicinity

Pierre Bonnard/Elie Nadelman—A selection of the artist's landscape paintings dating from 1899 through the forties/Wood, marble, and bronze sculptures, including examples of the artist's idealized heads and sinuous nudes. Through 12/13. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Franz Kline—A survey of the Abstract Expressionist's works, from his earliest sketchbooks to his final painting; through 1/17. Stone, 113 E. 90th St. (988-6870).

Robert M. Kulicke/Bessie Jamieson—Paintings of seascapes and still life/Recent jewelry. Through 12/20. Davis & Langdale, 231 E. 60th St. (838-0333).

Sol LeWitt—Early working drawings, finished drawings, photographs, and structures ranging from *Objectivity,* a painted canvas wall structure from 1962, to a plotted and cut photograph of an aerial view of Manhattan from 1979, as well as a four-part, serial wall drawing from 1969 executed in color for the first time; through 1/3. Ubu, 16 E. 78th St. (794-4444).

George Luks—A survey of landscapes, portraits, and street scenes in New York and Boston by this Ashcan School artist (1866–1933) who began his career as a newspaper illustrator in Philadelphia and was one of the Philadelphia Five, a group that also included Everett Shinn, William Glackens, Joan Sloan, and Robert Henri; through 12/17. Owen, 19 E. 75th St. (879-2415).

Henri Matisse—A selection of drawings, etchings, lithographs, linocuts, and aquatints; through 1/10. Horan, 35 E. 67th St. (517-9410).

John Singer Sargent—The first survey of the artist's landscapes and figure scenes produced during his travels in Europe between 1900 and 1914, including works on loan from museums and the Sargent family; through 12/13. Adelson, 25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30, Sat. 10–5.

Cy Twombly—Cast-bronze sculptures; through 12/20. Gagosian, 980 Madison Ave. (744-2313).

57th Street Area

Jake Berthot—New paintings and drawings of landscapes that draw on the artist's earlier abstract works; through 12/20. McKee, 745 Fifth Ave. (688-5951).

Thomas Cordell/Susan Shatter—Paintings of landscapes and city panoramas/Monotypes depicting close-up views of the Maine coastline. Through 12/20. Fischbach, 24 W. 57th St. (759-2345).

Burgoyne Diller—Sculptures, wall reliefs, and drawings for three-dimensional works spanning 1930 to 1965; through 1/17. Rosenfeld, 24 W. 57th St. (247-0082).

Barbara Kruger—An exhibition of the artist's recent large-scale sculptural works that celebrate figures from modern historyheld in conjunction with a show of her sound, video, and slide projections at Jeffrey Deitch (see solo shows, SoHo and TriBeCa); through 12/20. Boone, 745 Fifth Ave. (752-2929).

Guillermo Kuitca/Javier Marin—Paintings from 1989 and 1994/Sculptures of life-size figures in bronze and terra cotta. Through 12/23. Haime, 41 E. 57th St. (888-3550).

Ana Mendieta—Early photographs and video segments that point to the artist's later direction, among them a series titled "Facial Hair Transformations," made in 1972 when Mendieta was a student at the University of Iowa and documenting the exchange of facial hair with a male student, and a group of self-portraits, "Facial Cosmetic Variations," in which she disguised and altered her appearance using wigs, cosmetics, and prosthetic devices; through 12/20. Lelong, 20 W. 57th St. (315-0470).

Piet Mondrian/Ad Reinhardt—One of a series of exhibitions presented by this gallery that illuminate the relationship between artistic sensibilities, this time pairing the paintings of the Dutch abstractionist Piet Mondrian and the American abstractionist Ad Reinhardt; through 12/13. PaceWildenstein, 32 E. 57th St. (421-3292).

Man Ray—A survey focusing on the artist's unique contributions to Surrealism, including paintings, drawings, photographs, and objects, many of which have not been exhibited since they were made in the thirties and forties; through 12/20. Emmerich, 41 E. 57th St. (752-0124).

Egon Schiele—Drawings, watercolors, and prints on loan from the Metropolitan Museum of Art, the Museum of Modern Art, the Pierpont Morgan Library, the Carnegie Museum of Art, and from private collectors in Europe and the United States; through 1/3. St. Etienne, 24 W. 57th St. (245-6734).

SoHo and TriBeCa

Walter Anderson/Charles Burchfield—An exhibit pairing the watercolors of these two American artists, both of whom replicated the patterning in nature and achieved a balance of abstraction and objective imagery; through 1/3. Ross, 568 Broadway (343-2161).

Donald Baechler—New paintings that depict awkwardly rendered heads and faces, and a large white plaster-cast bust of the artist's father, through 12/13, at Kasmin, 74 Grand St. (219-3219), and new paintings of flowers, through 12/6, at Shafrazi, 119 Wooster St. (274-9300).

Janet Biggs—A video installation that incorporates large video projections; through 12/20. Kustera, 41 Wooster St. (965-1527).

Tom Butter—Large, freestanding kinetic sculptures in metal and resin; through 12/20. Marcus, 578 Broadway (226-3200).

Bryan Crockett—Sculptures made from inflated latex balloons, some of which are embalmed with an epoxy resin, and a video installation; through 1/3. Fotouhi Cramer, 560 Broadway (431-1304).

Howard Fried—An early film, *Inside the Harlequin* (1971), and early photo works; through 1/3. Apex, 291 Church St. (431-5270).

Tom Knechtel/Janet Pihlblad—Paintings depicting carnival-like scenes of sexual reverie/An installation of forest moss that explores the relationship between nature and humanity. Through 12/20. P.P.O.W., 476 Broome St. (941-8642).

Barbara Kruger—An exhibition of slide, sound, and video presentations that demonstrate the artist's ongoing fascination with the authority of the media, held in conjunction with a show of her recent sculptural works at Mary Boone Gallery (see solo shows, 57th Street area); through 12/20. Deitch, 18 Wooster St. (343-7300).

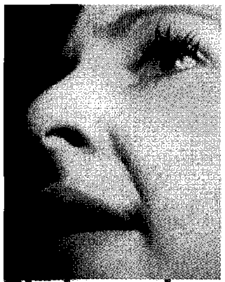
Eric Magnuson—A series of paintings that index found neologisms; through 12/13. Nordanstad, 476 Broome St. (274-1508).

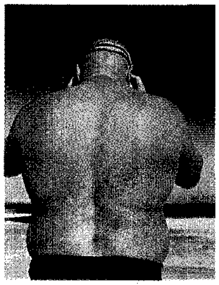
Beatriz Milhazes—New paintings that continue the artist's interest in constructing combinations of familiar elements such as medallions, rosettes, lace, flowers, and necklaces; through 1/10. Thorp, 103 Prince St. (431-6880).

Micah Moses—Paintings that depict cartoon images of technology; through 1/10. Gold, 474 Broadway (941-4641).

Martin Mull—New paintings and watercolors that depict isolated figures and ghostly profiles against hazy, ambiguous backgrounds; through 12/20. Beitzel, 102 Prince St. (219-2863).

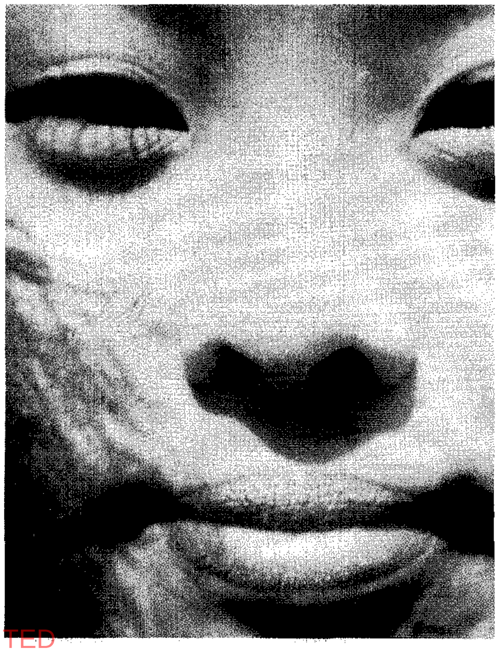
Diane Samuel—Photographs, cast bronzes, and ink





Photography
Group Mentality

What do Los Angeles, New York, London, and Tokyo have in common besides being international? A growing population of alienated young clubbers who show up in photographer Nick Waplington's "Safety in Numbers." At Holly Solomon Gallery, 172 Mercer Street; through December 31.



Photographs by Nick Waplington, courtesy of Holly Solomon Gallery, New York.

drawings that reflect the artist's response to the history of the Munsingen region of Germany, which was the site of a euthanasia killing center used as a trial for the Nazi death camps; through 12/20. Foster, 62 Crosby St. (966-9024).

Susan Rothenberg—New paintings that continue to draw on the artist's personal experience, evolving out of daily life and prosaic activities at her ranch in New Mexico; through 12/13. Sperone Westwater, 142 Greene St. (431-3685).

Julian Schnabel—New paintings of the artist's family and friends; through 12/13. PaceWildenstein, 142 Greene St. (431-9224).

Ophrah Shemesh—Eight paintings of people who modeled for the artist over the past two years; through 12/20. McIntyre, 45 Crosby St. (941-5410).

Todd Siler—A multimedia environment of paintings, drawings, sculptures, and a musical composition by the jazz composer Ornette Coleman; through 12/20. Feldman, 31 Mercer St. (226-3232).

Laura Stein—Sculptures, video, and photographs that examine the ways in which culture often forces nature to conform to its standards; through 12/20. Basilico, 26 Wooster St. (966-1831).

Philip Taaffe—Recent drawings, paintings, and monotypes whose techniques and imagery draw on nature and natural history; through 1/1. Blum, 99 Wooster St. (343-0441).

Joe Zucker/Richard Artschwager—A look at the genesis of one of the artist's early cotton-ball paintings/Recent drawings of deconstructed chairs, Italian palazzi, and interiors. Through 12/20. Nolan/Eckman, 560 Broadway (925-6190).

Chelsea

Matthew Barney—New works derived from the artist's most recent film, *Cremaster 5,* which is being screened daily through November 4 at the Film Forum; through 12/20. Gladstone, 515 W. 24th St. (206-9300).

John Beardman—Gestural abstract paintings cast in acrylic resin; through 12/20. Bibro, 529 W. 20th St. (647-7030).

Paul Bloodgood and Mary Beth Edelson—A "Conversation" exhibition pairing Bloodgood's word-collages combining fragments of other people's writings or paintings with Edelson's images of recontextualized female figures. Through 12/30. A.R.T. Resources Transfer, 504 W. 22nd St. (691-5956).

Janet Cardiff and George Bures Miller—A collaborative installation that transforms the gallery into a dimly lit room resembling an abandoned nineteenth-century laboratory; through 12/27. Morris-Healy, 530 W. 22nd St. (243-3753).

Rodney Graham—A new film, *Vexation Island,* in which the artist plays an eighteenth-century middle-class Englishman stranded on a deserted island; through 12/20. 303, 525 W. 22nd St. (255-1121).

Robert Longo—A series of 366 small black-and-white drawings installed salon-style throughout the gallery that create a narrative using images ranging from the dramatic to the serene; through 1/10. Metro Pictures, 519 W. 24th St. (206-7100).

Rita McBride—Recent sculptures based on parking-garage architecture and architectural details; through 12/20. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Joan Mitchell and John Chamberlain—An exhibition pairing the works of these two Chicago-born artists, with gestural abstract paintings by the former and sculpture by the latter; through 1/10. Cheim & Read, 521 W. 23rd St. (242-7727).

Warren Neidich—An installation of photographs, video, and sound that portrays the construction of history as a series of image-based, parallel fictions; through 12/20. Martz, 529 W. 20th St. (206-3686).

Steven Parrino—Two large-scale works that transform paintings into sculptures; through 12/20. Team, 527 W. 26th St. (279-9219).

Osvaldo Romberg—A retrospective of works from the past 30 years, including the artist's analytical color scales—canvases covered with chromatic strokes of color—and his collage paintings that extract color schemes from reproductions of art-historical icons; through 1/10. Stux, 529 W. 20th St. (352-1600).

Bill Traylor—Paintings and drawings of daily life by the self-taught Alabama artist who made his first works in 1939, when he was 85 years old; through 12/24. Ricco/Maresca, 529 W. 20th St. (627-4819).

Other

Alghiero e Boetti—Postal travels, works on paper, embroideries, and documents from 1965 to 1992; through 1/24. Esso, 191 Chrystie St. (714-8192), Wed.–Sat. 11–6.

Group Shows

Madison Avenue and Vicinity

De Montebello—9 E. 84th St. (472-1496). Works whose use of mark-making implies a passage of time, by Berthot, Cote, Novatt, White; through 12/13.

Hirschl & Adler—21 E. 70th St. (535-8810). "The Artist's World," featuring studio interiors and portraits by American and European artists from the eighteenth, nineteenth, and twentieth centuries, including works by Chase, Courbet, Diebenkorn, Ingres, others; through 1/3.

Marymount Manhattan College—221 E. 71st St. (517-0634). "X-Section," with works by DeManuelle, Dworkin, Evans, Haske, Klauber, Pinchbeck, Ruda, Tanger, and Wehrli; through 12/20.

Sculpture Center—167 E. 69th St. (879-3500). "Suspended Instants," featuring sculpture and site-specific works by emerging artists from Rio de Janeiro and New York City at this gallery and at Art in General (see Group Shows, SoHo and TriBeCa); through 12/20.

Wildenstein—19 E. 64th St. (879-0500). Nineteenth-century drawings, pastels, and watercolors, by Bonnard, Cassatt, Cezanne, Courbet, David, Degas, and others; through 12/30.

57th Street Area

Baron/Boisanté—50 W. 57th St. (581-9191). Works on paper by Baechler, Basquiat, Beuys, Embry, Heyboer, Rainer, Rothenberg, others; through 12/13.

Goodman—24 W. 57th St. (977-7160). "20/20," with works by Baumgarten, Cragg, Dean, Horn, Richter, others; through 1/10.

Janis—110 W. 57th St. (586-0110). Paintings, sculpture, and works on paper by Albers, Brancusi, Duchamp, Fahlstrom, Giacometti, Gorky, Kline, de Kooning, Leger, Mondrian, Oldenburg, Wesselmann, Wilmarth, others; through 12/24.

Krugier—41 E. 57th St. (755-7288). "From Ingres to Picasso: Celebrating Ten Years in the Fuller Building," a selection of works by nineteenth- and twentieth-century masters, among them Dubuffet, Ingres, Léger, Millet, Picasso, and Seurat; through 12/24.

Mathes—41 E. 57th St. (752-5135). "Forms & Rhythms," with works by Calder, Davis, and Léger; through 12/23.

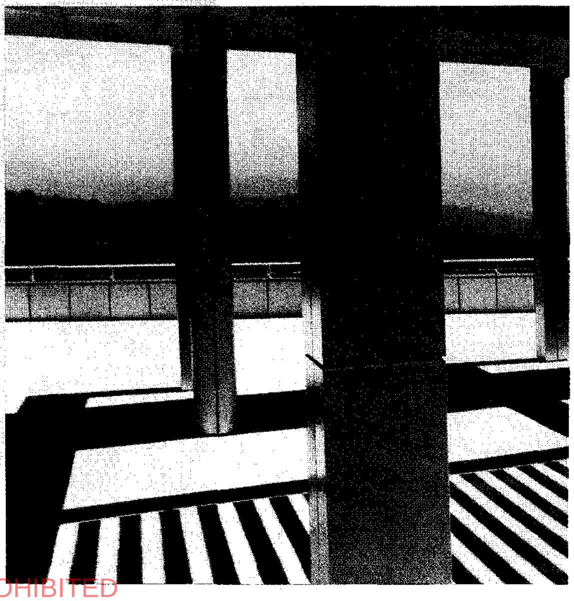
In Print

Setting Sail

A coffee-table book with intellectual depth sounds like an oxymoron. Pretty pictures are always divine, but ideas are usually left to 500-page biographies of deceased British politicians. Architect Richard Meier's *Building the Getty,* though, bridges this gap, describing in gritty, realistic detail how winning "the commission of the century" was a breeze compared to actually erecting the museum. Meier started designing the Getty Center thirteen years ago, but it took five years before ground was broken on its chaparral-covered hill outside Los Angeles. His book gives you a guided tour, from the first excavated mounds of earth to the stunning buildings that now overlook the city.

Meier is honest, though careful, about his clashes with the Getty foundation, with the contractor, and with the site's residential neighbors. Recent articles have questioned the Getty's lofty setting, but to the people of Brentwood, even an elite institution was worthy of a NIMBY outcry. A neighborhood organization got the foundation to agree to more than 100 design restrictions, including one that forced Meier to abandon his signature white. More significant than trading snow for biscuit, though, was the spiraling construction budget. The initial $100 million price tag leaped to $680 million. After cutting square footage and travertine panels, the cost dropped to $500 million. But when Meier convinced the Getty's board that a museum needed marble, inflation took its course, and the final cost reached a billion. Meier's catalogue of compromises, however, reads like a series of excuses—a preemptive explanation to critics for why the most expensive building in the world won't be the best.

The Getty's December 13 opening has been compared to a movie premiere, and Meier's book fosters a comparison to one would-be blockbuster in particular: The museum debuts just days before James Cameron's *Titanic.* (For years, Meier has evoked images of ships with his white railings and sweeping ramps.) Maybe Cameron should follow Meier's lead. A dollar-by-dollar memoir about his paltry $200 million project might help Cameron, too, avert critical—if not financial—disaster. (Knopf; $35.) ALEXANDRA LANGE



Photograph by Richard Meier, courtesy of Knopf.

Snyder—20 W. 57th St. (262-1160). "A New Naturalism," with recent paintings by Fendrich, Gray, Marlatt, Obuck, Senstad, Strzelec; through 12/13.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "Suspended Instants," featuring sculpture and site-specific works by emerging artists from Rio de Janeiro and New York City at this gallery and at the Sculpture Center (see Group Shows, Madison Avenue & Vicinity); through 1/10.

Artists Space—38 Greene St. (226-3970). "Lines of Loss," with works by five emerging Mexico City artists whose site-specific installations are linked not by style or medium, but by their unorthodox action; through 1/10.

Castelli—420 W. Broadway (431-5160). Part two of a three-part exhibition, "The Artists of the Castelli Gallery, 1957-1997," with works by Daphnis, Flavin, Judd, Kelly, Morris, Serra, Stella, Therrien, Waldman; through 12/13.

Gibson—568 Broadway (925-1192). "The Pleasure of Reading," an installation and sale of art books and catalogues; through 12/31.

Rosenberg & Kaufman—115 Wooster St. (431-4838). "About Face," a group show of small-scale portraits and self-portraits ranging widely in style and material, and featuring work by twelve internationally known artists, including Braes, Brown, Coffey, Hadad, Kuszek, and others; through 1/3.

Senior—375 West Broadway (941-0960). "New Abstraction," with prints by Ashbaugh, Bleckner, Dona, Heilmann, Kobylarz, Row, Scully; through 12/31.

Chelsea

Marlborough Chelsea—211 W. 19th St. (463-8634). "Icon/Iconoclast," with paintings by Bacon, Clemente, Katz, Kitaj, Reinhardt, others; through 12/27.

Other

McCready—425 W. 13th St. (243-0503)."Great Graphics," with works by Bailey, Bleckner, Clemente, Close, Diebenkorn, Dine, Fischl, Funakoska, Gellis, Held, Hockney, Jacquette, Katz, Mangold, Mitchell, Pfaff, Ruscha, Steir, Stella, Sultan, Thiebaud, Warhol, Winters, others; through 12/31.

Photography

Andreas Gursky—Large-scale color photographs of landscapes and interior views; through 12/24. Marks, 523 W. 24th St. (243-0200).

Harry Benson—A three-decade retrospective of photographs of U.S. presidents and their families, from the Kennedys to the Clintons; through 2/7. Newseum/NY, 580 Madison Ave. (317-6500), Mon.–Sat. 10–5:30.

Erwin Blumenfeld/André Kertész—Experimental portraits and nudes from the forties and fifties/A group of twelve vintage photographs that were taken in Paris in 1929 at the Luna Park amusement arcade and show the distorted images of Carlo Rim, an editor of *VU* magazine, and the photographer in a fun-house mirror. Through 12/6. Danziger, 130 Prince St. (226-0056).

Bromm—90 W. Broadway (732-6196). Works by nine photographers who have exhibited with this gallery for the past twenty years, among them Adams, Cutforth, De Sana, Incandela, Leatherdale, Sonneman; through 12/23.

Valdir Cruz—Photographs of indigenous people in the Brazilian rain forest; through 1/10. Throckmorton, 153 E. 61st St. (223-1059).

John Dugdale—Recent photographs; through 1/11. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Lee Friedlander—Recent self-portraits; through 12/31. Borden, 560 Broadway (431-0166).

ICP Midtown—1133 Avenue of the Americas, at 43rd St. (860-1777), Tues. 11–8 (6–8 admission by voluntary contribution), Wed.–Sun. 11–6; $4, $2 seniors and students. "Weegee's World: Life, Death, and the Human Drama." A retrospective of more than 200 images by the legendary tabloid-news photographer; through 3/8.

International Center of Photography—1130 Fifth Ave., at 94th St. (860-1777), Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Brett Weston in New York." Photographs of New York taken between 1943 and 1945, when Weston was stationed on Long Island in the United States Army Signal Corps; through 11/30. . . . "Soul of the Game: Images and Voices of Street Basketball"; through 11/30.

Lowinsky—578 Broadway (226-5440). Twentieth-century German photographs that were acquired from the Helene Anderson Collection and photographs produced by teachers and students at the New Bauhaus (1937–1938); through 12/27.

Danny Lyon—The first New York exhibition of photographs from Lyon's legendary book, *The Bikeriders* (1969), taken between 1962 and 1966 when he was a member of a midwestern outlaw motorcycle club; through 1/18. Houk, 745 Fifth Ave. (750-7070).

Fred McDarrah—A survey of photographs from 1945 to 1997, including images of occupied Japan, Beat poets, New York School artists, hippies, politicians, and landscapes of the American West; through 1/3. Great Modern Pictures, 17 W. 24th St. (242-2581).

John Monteith—Recent photographic collages by a self-taught artist from Columbia, South Carolina; through 12/24. Ricco/Maresca, 529 W. 20th St. (627-4819).

Morthland—225 Tenth Ave. (242-7767). "Scene From Behind," with photographs depicting views of scenes and objects as seen from behind by Alvarez Bravo, Arbus, Callahan, Carter, Friedlander, Gibson, Levitt, Mann, others; through 1/10.

Richard Pousette-Dart—Still-life photographs by this New York School artist (1916–1992) whose paintings are the subject of a retrospective at the Metropolitan Museum of Art; through 12/20. Zabriskie, 41 E. 57th St. (752-1223).

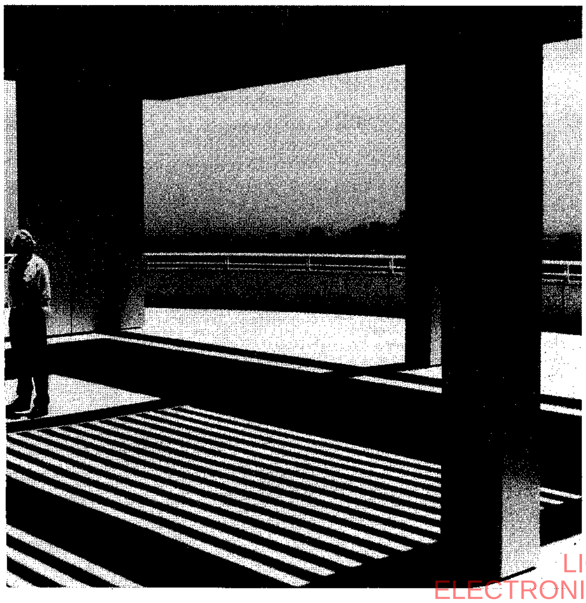
Richardson—560 Broadway (343-1255). Photographs of Paris by Bruce Cratsley, André Kertész, and Todd Webb; through 1/3.

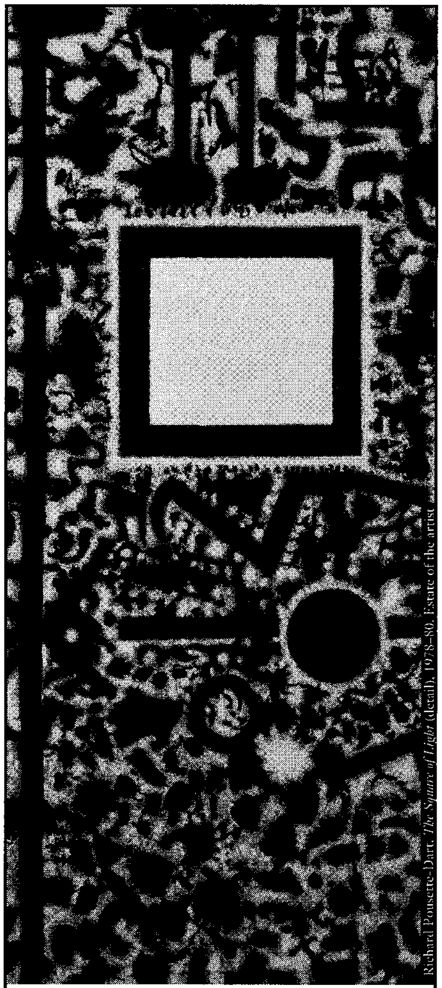
Shellburne Thurber—Photographs of interiors taken over the past twenty years; through 12/20. Shainman, 513 W. 20th St. (645-1701).

Roman Signer—Photographs, videos, and sculpture from 1979 to 1997 that show ordinary objects activated in various ways and taking on a life of their own; through 12/24. Swiss Institute, 495 Broadway (925-2035).

Fred Stein—Photographs taken in Paris and New York during the thirties and forties; through 1/3. Saul, 560 Broadway (431-0747).

Kunié Sugiura—Recent photograms of quotidian objects, flowers, crickets, and frogs by this photographer who is among four artists included in the Museum of Modern Art's current exhibition "New Photography 13"; through 1/10. Tonkonow, 601 W. 26th St. (255-8450).





Richard Pousette-Dart, *The Square of Light* (detail), 1978–80. Estate of the artist

Richard
Pousette-Dart
1916–1992

Through February 22

The boldness of American Abstract Expressionism emerges in *Richard Pousette-Dart*, featuring more than 30 paintings and works on paper in the first New York survey of the artist's work in nearly a quarter century.

The exhibition is made possible by The Judith Rothschild Foundation.

THE
METROPOLITAN
MUSEUM OF ART

OPEN FRIDAY AND SATURDAY
EVENINGS UNTIL 9 P.M.
Fifth Avenue at 82nd Street
www.metmuseum.org

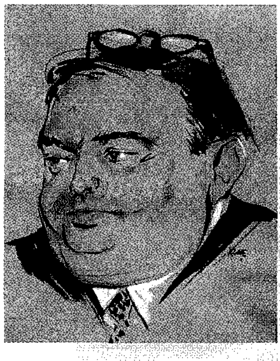
Nick Waplington—Photographs from the series "Safety in Numbers," an exposé of young clubbers documented in four international cities, and from "Suicide Series"; through 12/27. Solomon, 172 Mercer St. (941-5777).

Museums

American Craft Museum—"Four Acts in Glass: Installations by Chihuly, Morris, Powers, and Vallien"; through 1/18. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 4/26. . . . "Drawing Shadows to Stone: Photographing North Pacific Peoples, 1897–1902." A commemoration of the American Museum of Natural History's Jesup North Pacific Expedition of 1897–1902, including approximately 100 archival photographs of scenes from daily life; through 5/31. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Mandala: The Architecture of Enlightenment." Mandalas from Tibet, Nepal, China, Japan, Bhutan, India, and Indonesia, and a Kalachakra sand mandala constructed by monks from the Namgyal monastery, the Dalai Lama's personal monastery; through 1/4. 725 Park Ave., at 70th St. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.



On View **Quick, who drew this cartoon of Mayor Fiorello La Guardia that once hung in the Minetta Tavern? Miguel Covarrubias? Al Hirschfeld? Robert Moses? Wrong. This early forties Franz Kline sketch and others like it—currently part of a small survey of the Abstract Expressionist's work at the Allan Stone Gallery—helped to keep the artist in beer and sandwiches. (113 East 90th Street; through January 17.)**

Bard Graduate Center for Studies in the Decorative Arts—"The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Innovation, 1800–1847." A survey of the achievements of the Sèvres porcelain manufactory when it was under the direction of the brilliant Alexandre Brongniart, featuring porcelain blanks and finished pieces and 110 working drawings and watercolors that have not been previously exhibited in the United States; through 2/1. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." A survey of Black British art that is being held in collaboration with the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Studio Museum in Harlem; through 3/15. . . . "The Picnic: An Installation by Ernesto Pujol"; through 3/15. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Monet and the Mediterranean: A Centennial Exhibition." Sixty-five paintings executed by the Impressionist during his trips to the Italian Riviera, in 1884, the French Riviera, in 1888, and Venice, in 1908; through 1/4. . . . "The Furniture of George Hunziger: Invention and Innovation in Nineteenth-Century America." Furniture designed by George Hunziger (1835–1898) from the museum's collection; through 2/15. . . . "Graphic Alert: AIDS Posters From the Collection of Dr. Edward C. Atwater"; through 2/8. . . . "Working in Brooklyn: A Centennial Exhibition." Works by emerging artists who show with Brooklyn-based galleries and alternative spaces; through 1/25/98. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum—"Design for Life: A Centennial Celebration." An exhibition examining the role of objects in daily life through works from the museum's collection, among them architectural drawings, graphics, textiles, ceramics, glass, jewelry, rare books, and industrial-design products; through 1/4. 2 E. 91st St. (849-8420), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Tracey Moffatt: *Free-falling*." A group of 25 photographs and a video installation by the Australian artist and filmmaker; through 6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore the shaping of space rather than material as their primary subject; through 6/14. . . . "Fred Sandback: Sculpture." Sculptures created from yarn, including new works and earlier works from Dia's collection; through 1/4. . . . "Dan Flavin: 1962/63, 1970, 1996." Three installations using fluorescent light and six separate fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Taíno: Pre-Columbian Art and Culture From the Caribbean." The first comprehensive survey of the art of the Taíno, the dominant culture in Puerto Rico, the Dominican Republic, Haiti, Cuba, Jamaica, and the Bahamas from about 1200 A.D. to the arrival of Columbus in 1492; through 3/29. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"From the Louvre to The Frick Collection: Poussin's *The Arcadian Shepherds*." An exhibition of one of the most celebrated icons of French art, Nicholas Poussin's painting, *The Arcadian Shepherds*, on loan from the Musée du Louvre; through 1/25. . . . "The Spirit of the Place: Selections From the Carmen Thyssen-Bornemisza Collection." Fourteen paintings and four sculptures from the collection of Baroness Carmen Thyssen-Bornemisza; through 11/30. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Desert Cliché: Israel Now." Works that deconstruct stereotypes of Israeli culture, by eighteen contemporary Israeli artists; through 2/4. 100 Washington Square East (998-6780), Wed. 11–8, Tues., Thurs., Fri. 11–6, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, drawings, sculpture, and prints; through 1/7. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Guggenheim Museum SoHo).

Guggenheim Museum SoHo—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, sculpture, prints, drawings, and performance and technology-based pieces; through 1/4. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Solomon R. Guggenheim Museum).

Japan Society—"Japanese Theater in the World." A history of Japanese theater traced through costumes, masks, puppets, musical instruments, posters, and other historic objects and ephemera; through 2/1. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

Jewish Museum—"ASSIGNMENT RESCUE, The Story of Varian Fry and the Emergency Rescue Committee." The story behind the 1940–41 rescue mission undertaken by Varian Fry, a New York–based Frenchman who arranged safe passage out of France for many anti-Nazi artists, writers, scientists, and political refugees; through 3/29. . . . "Facing the New World: Jewish Portraits in Colonial and Federal America." The first comprehensive survey of rare, early American Jewish portraits, by Charles Willson Peale, Gilbert Stuart, Thomas Sully, and other artists, dating from 1700 through the 1830s; through 1/11. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Jackson Pollock: Early Sketchbooks and Drawings." Fifty-five rarely or never-exhibited pages from the artist's three earliest extant sketchbooks, and 27 independent drawings, all dating from 1937 to 1941; through 2/8. . . . "John La Farge." A selection of paintings, drawings, watercolors, and stained-glass windows drawn from the museum's collection of works by the nineteenth-century American artist; through 1/25. . . . "The Private Collection of Edgar Degas." More than 250 works drawn from the collection of the nineteenth-century French artist, including paintings, pastels, watercolors, drawings, and prints by such masters as Ingres, Delacroix, Daumier, Manet, Cézanne, Van Gogh, and Degas himself; through 1/11. . . . "Richard Pousette-Dart, 1916–1992." A survey of the American Abstract Expressionist's paintings and works on paper; through 2/22. . . . "The Drawings of Filippino Lippi and His Circle." Drawings by the fifteenth-century master, and by Fra Filippino Lippi, Raphael, Sandro Botticelli, and other artists in his circle in Florence; through 1/11. . . . "Flowers Underfoot: Indian Carpets of the Mughal Era"; through 3/1. . . . "King of the World: A Mughal Manuscript From the Royal Library, Windsor Castle"; through 2/8. . . . "Klee Landscapes." Works in all media from the Berggruen Klee Collection; through 2/8. . . . "Master Hand: Individuality and Creativity Among Yoruba Sculptors." Masks, free-standing figures, containers, and architectural posts by male and female Yoruba masters who were active from the mid-nineteenth through the first half of the twentieth century; through 3/1. . . . "Picasso the Engraver—Selections From the Musée Picasso, Paris." Approximately 150 engravings, etchings, and woodcuts made by the artist between 1900 and 1942; through 12/21. . . . "Annual Christmas Tree and Neapolitan Baroque Crèche"; 11/29–1/4. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum at F.I.T.—"Fifty Years of Fashion: New Look to Now." A selection of historically significant clothing from the museum's own collection, beginning with Christian Dior's controversial "New Look" of 1947 and ending with the contemporary fashion scene; through 1/10. . . . "The Saris of Princess Niloufer." Nine saris from a collection of saris previously owned by Princess Niloufer, one of the last of the Imperial Ottoman princesses, and a selection of drawings; through 1/3. . . . "Beads and Sequins: Scintillating Fashion." Sequined clothes and accessories from the twenties to the present; through 1/3. Seventh Ave. at 27th St. (217-5966), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"African Faces, African Figures: The Arman Collection." African sculptures from the collection of the sculptor Armand P. Arman; through 4/19. 593 Broadway, bet. Houston and Prince Sts. (966-1313), Tues.–Fri. 10:30–5:30,

Photograph courtesy of Allan Stone Gallery.

Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"The Image Business: Shop and Cigar Store Figures in America." A selection of life-size, carved-wood shop and cigar store figures that were made by ship-carvers from the 1840s to the 1890s; through 1/11. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Egon Schiele: The Leopold Collection, Vienna." Paintings and works on paper by the Austrian Expressionist (1890–1918), many of which have not been previously exhibited; through 1/4. . . . "On the Edge: Contemporary Art From the Werner and Elaine Dannheisser Collection." Paintings, sculptures, prints, photographs, and video installations given to the museum by Elaine Dannheisser and the Dannheisser Foundation last year; through 1/20. . . . "Achille Castiglioni: Design!" A retrospective of works by the Italian architect and industrial designer known for his imaginative designs for such items as ashtrays, glassware, bathroom fixtures, and vacuum cleaners; through 1/6. . . . "New Concepts in Printmaking 1: Peter Halley." Artworks created by Halley as digital files on computer disk, comprising wallpaper and rub-down flowcharts that are fabricated by professional printers whenever a site-specific installation is planned; through 2/8. . . . "From Henri de Toulouse-Lautrec to Andy Warhol: Exploring Techniques." An exhibition focusing on various printmaking techniques, featuring more than 70 works from the museum's collection; through 2/8. . . . "New Photography 13." Recent works by Rineke Diijkstra, An-My Lê, Vik Muniz, and Kunié Sugiura; through 1/13. . . . "A Decade of Collecting: Recent Acquisitions in Contemporary Drawing." Installation-scale drawings collected by the museum over the past decade; through 1/13. . . . "Projects: Steve McQueen." A new film/video, *Deadpan,* that is a play on the Buster Keaton 1928 silent film *Steamboat Bill, Jr.*; through 2/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Under the Big Top: Circuses in New York." Costumes, models, props, posters, and other circus paraphernalia and ephemera dating from equestrian John Bill Rickett's first circus on Broadway in 1793 to today's Big Apple Circus; through 2/22. . . . "Beyond the Grave: Cultures of Queens Cemeteries." Photographs of cemeteries in Queens taken by Dr. Ilana Harlow; through 3/8. . . . "A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy Museum & School of the Fine Arts—"Fair & Free: Images of Childhood, 1827–1992." Paintings, works on paper, and sculptures depicting children; 11/26–3/8. . . . Art at the Edge: Framing Nineteenth-Century America." A selection of nineteenth-century frames from the collection of Eli Willner & Company; through 1/11. . . . "The Artist's Eye: Will Barnet Selects From the Permanent Collection." A selection of 40 portraits from the museum's collection, including works by Bellows, Eakins, Grossman, Lawrence, Rauschenberg, Sargent, and others; through 1/4. . . . "Barnet by Barnet: An Installation of Portraits." A selection of portraits from the fifties to the present by Will Barnet; through 1/4. 1083 Fifth Ave., at 89th St. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New York Public Library—"The Romanovs: Their Empire, Their Books." A selection of illustrated books that were originally in the collections of the Romanovs, the dynasty that ruled the Moscow Tsardom and the Russian Empire for 300 years until the Russian Revolution of 1917, and were acquired by the New York Public Library from the Soviet government in the twenties and thirties; through 2/28. . . . "Dry Drunk: The Culture of Tobacco in 17th- and 18th-Century Europe." An exhibition covering the history of tobacco in Europe through the library's own materials; through 1/3. . . . "Tobacco Leaves: Selections From the Collection of George Arents, Jr."; through 1/3. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Signs and Wonders: The Spectacular Lights of Times Square." A look at the development of technology and imagery in Times Square's advertising signage; through 3/8. . . . "On the Nose: Eyeglasses in New York." An exhibition chronicling the history of eyewear in New York, from eighteenth-century spectacles to twentieth-century driving goggles; through 1/11. . . . "To Hell With Reform: The Race to Become Mayor of Greater New York." Illustrations and other materials from the 1897 campaign in which New Yorkers elected the first mayor of Greater New York; through 1/4. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 11/30. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Jack Smith: Flaming Creature"; through 2/28. . . . "John Coplans: A Self-Portrait"; through 3/29. . . . "Jackie Winsor: Sculpture"; through 2/28. . . . "Lynne Yamamoto: Selected Work"; through 2/28. . . . "Martin von Haselberg: New Works"; through 2/1. . . . "Some New Yorkers: Four Artists"; through 2/28. . . . "Vertical Painting Show"; through 6/28. . . . "Heaven: Public View, Private View"; through 2/1. 23-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

Pierpont Morgan Library—"Medieval Bestseller: The Book of Hours." 100 Books of Hours from the library's collection; through 1/4. . . . "Romanticism to Realism: Nineteenth-Century German Drawings." A survey of the Library's collection of nineteenth-century German drawings; through 1/4. . . . "Cultural Curios: Literary and Historical Witnesses." A selection of objects owned by famous literary figures from the Library's permanent collection; through 1/4. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Studio Museum in Harlem—"Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." A survey of Black British art that is being held in collaboration with the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Bronx Museum of the Arts; through 3/15. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"The Warhol Look/Glamour Style Fashion." An exhibition showing how Warhol merged the worlds of style, fashion, and contemporary art, comprising paintings, clothing, photographs, archival material, and reconstructed period window displays; through 1/18. . . . "Richard Diebenkorn." A retrospective of paintings by this California artist (1922–1993), who moved back and forth between abstraction and representation and is best known for his "Ocean Park" cycle of abstracted landscapes; through 1/11. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Pictures at an Exhibition: An Installation by Christian Marclay." An installation incorporating works from the Whitney's permanent collection; through 1/25. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 12/2 at 10 and 2: "Important Coins and Banknotes." On view from 11/29.

Christie's East—219 E. 67th St. (546-1000). 12/1 at 6: "Posters." On view from 11/30.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 11/25 at 7 and 11/26 at 10:15 and 2: "Latin American Art." On view from 11/21.

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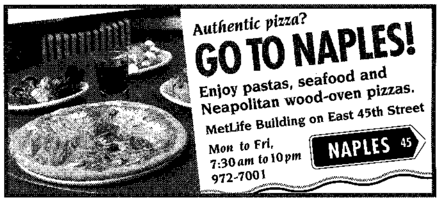
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Broadway

Previews and Openings

The Diary of Anne Frank—Natalie Portman, the electrifying teen cutie from *Beautiful Girls,* stars in this newly adapted version of the 1955 play. Also starring Linda Lavin, Harris Yulin, George Hearn, and Austin Pendleton. $40–$60. Tues. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Fri. and Sun. at 3. In previews for a 12/4 opening. *Music Box Theater, 239 W. 45th St. (239-6200).*

Street Corner Symphony—The seventies, a decade that increasingly seems better suited to art than to life, comes roaring back in this revue of soul, pop, and disco ditties. Period costume and dances accompany each number. *Get down.* Conceived and staged by Marion J. Caffey. $47.50–$70. Wed. and Thurs. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. Opens 11/24 at 6:45. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

The Sunshine Boys—The last time Jack Klugman and Tony Randall appeared onstage together—in the National Actors Theatre's *Three Men on a Horse*—they were scolded by critics for not choosing a more age-appropriate play. Now, as a pair of retired vaudevillians in one of Neil Simon's most cherished comedies, they have a chance to make amends. $20–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 11/29 for a 12/8 opening. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

A View From the Bridge—Anthony LaPaglia, last seen in *The Rose Tattoo,* stars in Arthur Miller's most affecting drama about the passion of betrayal. Directed by Michael Mayer (*Triumph of Love*). $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Previews begin 11/25 for a 12/14 opening. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Mon., Tues., and Wed. at 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Marilu Henner and Joel Grey. (Simon: 12/2/96) $20–$75. Tues.–Sat. at 8, Fri. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring David Alan Grier as Pseudolus. $60–$75. Tues. at 8, Wed. at 2 and 8, Fri. and Sat. at 2 and 8, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Linda Blair plays Betty Rizzo. $30–$67.50. Tues.–Sat. at 8, Fri. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Ivanov—Critics often dismiss this early Chekhov work—he wrote it when he was just 27—as mawkish and half-baked. But the recent London revival, cannily translated by David Hare and wonderfully realized by Ralph Fiennes, drew raves, proving that the play isn't radioactive when combined with the proper elements on the periodic table. Those elements may well be here, in this Lincoln Center Theater production, in the form of Kevin Kline (who plays the title role), Jayne Atkinson (who plays his wife), Hope Davis (who plays Sasha), and the twice-Tony'd director Gerald Gutierrez. $40–$55. Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened 11/20/97. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Jackie: An American Life—As ominously titled as it is, this isn't a serious play. It isn't even a straight biography, though Gip Hoppe, the author, manages to cram in historical events both great and small. Instead, it relies on whimsical devices to convey some ideas about the nature of the First Lady's celebrity (the Rat Pack? LBJ? Joe Kennedy?—all puppets) and revels in portraits of the mundane. Margaret Colin stars. $45–$67.50. Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened 11/10/97. *Belasco Theater, 111 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Wed.–Sat. at 8, Wed., Fri., and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The King and I—The Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring Kevin Gray, a former phantom from *Phantom,* in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Thurs. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and

Onstage Still Going

Mariah Carey and supermodels, beware! After a sold-out two-week engagement at the Westbeth, Sandra Bernhard's endearing new rant, 'I'm Still Here . . . Damn It!,' has been extended through New Year's Eve.

Photograph by Robert Sebree.

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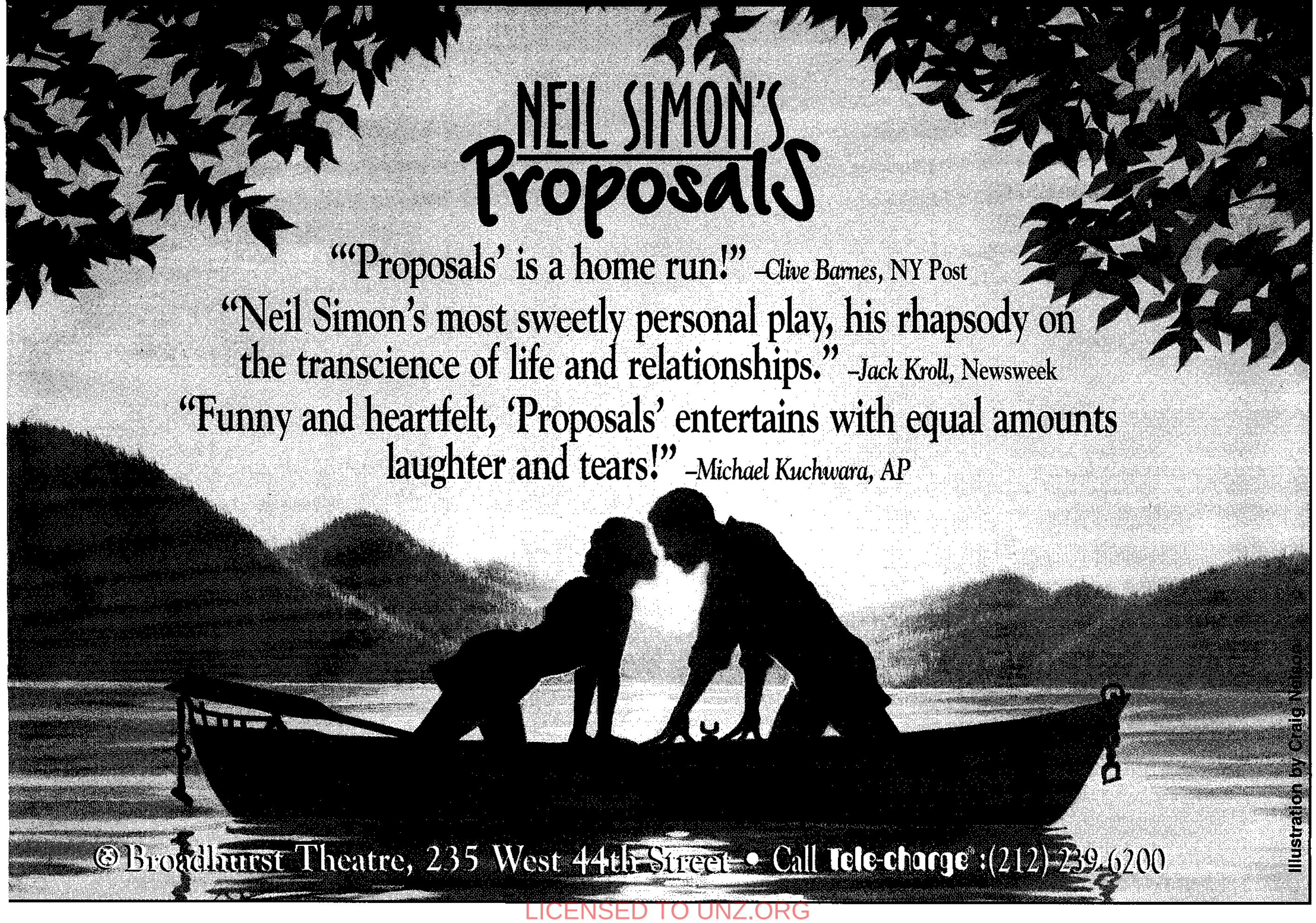

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Illustration by Craig Nelson

Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St.(239-6200).*

The Lion King—Elton John and Tim Rice have composed three new songs for the stage version of this Disney blockbuster, and Roger Allers, who co-directed the 1994 film, has adapted the book. Nice, you say, but unmoving? *Hakuna Matata.* Julie Taymor, the downtown director who was multicultural long before it was fashionable and psychedelic long after, has reconceived the animated feature for actors wearing Japanese, Thai, and African masks. $20–$80. Tues. and Fri. at 8, Wed.and Sat. at 2 and 8, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, will next week become one of Broadway's ten longest-running musicals. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Thurs. at 8, Fri. and Sat. at 2 and 8. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Old Neighborhood—Three interconnected one-act plays by David Mamet, starring Peter Riegert, Patti LuPone, Vincent Guastaferro, Rebecca Pidgeon, and Jack Willis. Directed by Scott Zigler. $45–$55. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 3 and 8, Sat. at 2 and 8. Opened 11/19/97. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in, recently edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Proposals—It wouldn't be a new Broadway season without a Neil Simon comedy. This one varies from its predecessors, however, in that (a) it's set outdoors, (b) young people make up over half the *dramatis personae,* and (c) Joe Mantello, who is not Gene Saks, directs. $35–$60. Tues. at 8, Wed., Fri, and Sat. at 2 and 8, Sun. at 3. Opened 11/6/97. *Broadhurst Theatre, 235 W. 44th St. (239-6200)*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show. It's got romance, suspense, swashbuckling, and a whole bunch of eighteenth-century stuff; if it succeeds, Broadway could well be on its way to becoming a French Revolution theme park. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues. at 8; Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Show—The story of the English-born Siamese twins Daisy and Violet Hilton, who during the twenties and thirties went from a freak show to vaudeville fame, has many tragic elements, and this new Broadway musical tries to tackle them. But musical comedy perforce has problems with tragedy, and this show is no exception. Yet when you tally up its credits and debits, you end up, if not exactly in the black, at least in a becoming Oxford gray. There are enough good songs by Henry Krieger to make the weak ones overlookable. There is wonderful scenery, inspired lighting, and the cast carries the show with panache and poignance. Alice Ripley (Violet) and Emily Skinner (Daisy) act, sing, and dance compellingly, getting every requisite laugh and tear. (Simon: 10/27/97). $45–$75. Mon. and Tues. at 8, Wed. at 2, Fri. and Sat at 2 and 8, Sun. at 3. Opened 10/16/97. *Richard Rodgers Theater, 226 W. 46th. St. (307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Fri. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

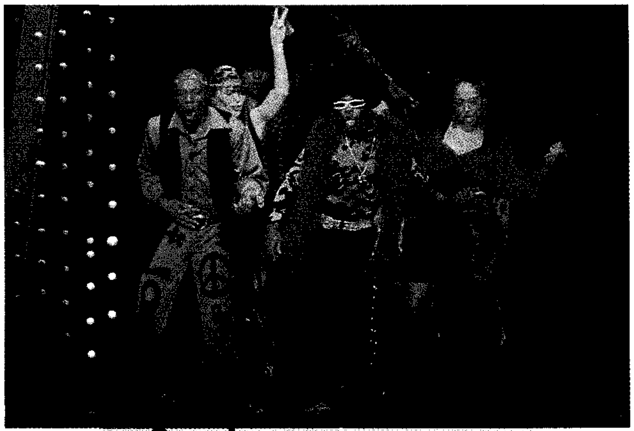
Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and Lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues. at 8, Wed., Fri., and Sat. at 2 and 8, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Triumph of Love—It's the Broadway musical-theater debut for F. Murray Abraham, an eagerly awaited return for *Sunset* diva Betty Buckley, and an excuse for Susan Egan, the especially belle Belle from *Beauty and the Beast,* to bend gender. The story, adapted from the eighteenth-century romantic comedy by Pierre Marivaux, twists and turns with each costume change. Directed by Michael Mayer, adapted for the stage by James Magruder, music by Jeffrey Stock, and lyrics by Susan Birkenhead. $45–$75. Mon.–Wed. at 8, Fri. and Sat. at 2 and 8, Sun. at 3. Opened 10/23/97. *Royale Theater, 242 W. 45th St. (239-6200).*

Off Broadway

Previews and Openings

Bashevis—Tales of I. B. Singer—A play based on the short stories of the Nobel Prize–winning author. Starring David Marguiles. $20. Tues. at 8, Wed. and Sat. at 2. In previews for a 12/9 opening. *Douglas Fairbanks Theatre, 432 W. 42nd St. (354-2220).*



Opening

Staying Alive

The seventies, a decade that has proven itself both more appealing and more durable in art than in life, comes boogying back in *Street Corner Symphony,* a revue of soul, pop, and disco ditties. Dance numbers and bell-bottoms accompany most songs, which, one can only assume, is a very good thing. Opens November 24 at the Brooks Atkinson Theatre.

Brides of the Moon—A sci-fi spoof about four female astronauts and a monkey. Written and performed by the Five Lesbian Brothers. $28. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3. In previews for a 12/2 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Clue: The Musical—Improbable, but true. Colonel Mustard, Professor Plum, Miss Scarlet, et al. sing their way through the board-game whodunnit. Book and direction by Peter DePietro; lyrics by Tom Chiodo; music by Galen Blum, Wayne Barker, and Vinnie Martucci. $40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. In previews for a 12/3 opening. *Players Theatre, 115 MacDougal St. (239-6200).*

Cyrano de Bergerac—Frank Langella, who has always had a nose for a star-turning truffle, now gets to show it off in this hundredth-anniversary production of Edmond Rostand's classic at the Roundabout. In addition to playing the title character, Langella directs and provides the adaptation. $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 12/9 opening. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Goose-Pimples—The New Group inaugurates its fall season with this searing comedy by Mike Leigh, writer and director of the films *Naked, Secrets and Lies, and Career Girls.* Scott Elliott directs. $25–$30. Mon.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Previews begin 11/28 for a 12/18 opening. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Major Barbara—Perhaps the most electrifying showcase for George Bernard Shaw's considerable debating talents, this play, written in 1905, explores some of the author's favorite themes by pitting the rich against the poor, the idealist against the pragmatist, and the young against the old. $30. Tues.–Fri. at 8, Sat. and 3 and 8, Sun. at 3. Opens 11/24 at 7. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Mud, River, Stone—Two African-Americans, struggling to find their spiritual roots, instead find themselves stranded in a remote, and politically volatile, East African village. Written by Lynn Nottage (*Crumbs From the Table of Joy*), who drew her inspiration from a 1994 story in the New York *Times.* $37.50. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. In previews for a 12/14 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Never the Sinner—American Jewish Theatre presents the sensational story of Leopold and Loeb—two wealthy, well-educated, and queer teenagers who in 1924 murdered a young boy on a whim. $32–$35. Tues.–Sat. at 8, Wed. at 2, Sun. at 2 and 7. In previews for an 11/30 opening. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

Pride's Crossing—A rich, densely populated memory play from Tina Howe about the 90-year-old (and imaginary) Mabel Tidings Bigelow, world-record holder for swimming the English Channel. $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. In previews for a 12/7 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

Visiting Mr. Green—Eli Wallach, who made his Broadway debut more than a half-century ago, stars in this new comedy about a relationship between a young man and older Jewish widower. $35–$45. Written by Jeff Baron; directed by Lonny Price. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Previews begin 11/28 for a 12/15 opening. *Union Square Theatre, 100 E. 17th St. (505-0700).*

Now Playing

Alligator Tales—Unlike other solo performers, Anne Galjour does not hump the same, obsessive autobiographical note. Instead, she plucks vivid sense memories from her bayou childhood—dredging for oysters, facing down hurricanes, fleeing from alligators—and brings them to life through eight imaginary, interconnected characters. $35.

Photograph by Carol Rosegg.

Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Through 12/7. *Manhattan Theatre Club's Stage II at City Center, 131 W. 55th St. (581-1212).*

Always . . . Patsy Cline—This musical had a hard time weathering the transplant from Nashville to New York, but it does have its selling points, including a six-piece orchestra, a twenty-song score, and a curious premise: Cline's actual two-year correspondence with an adoring Texas housewife. Tori Lynn Palazola stars. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 2 and 5. Closes 12/7. *Variety Arts Theatre, 110 Third Ave. (239-6200).*

As Bees in Honey Drown—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane; alertly directed by Drama Desk Award winner Mark Brokaw. Starring Bo Foxworth and J. Smith-Cameron. $47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Ballad of Yachiyo—Against the backdrop of pre–World War I Hawaii, a love triangle develops between a young naïf, an artist, and a woman who needs them both. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 12/7. *Public Theater's Martinson Hall, 425 Lafayette St. (239-6200).*

The Batting Cage—The Vineyard Theatre, which launched last year's Drama Desk Award–winning *How I Learned to Drive,* starts its season with a Joan Ackermann comedy about two sisters who team up at a Holiday Inn to scatter the remains of a third sibling. Directed by Lisa Peterson (*Collected Stories, Slavs!*). $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. Through 11/30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Broadway Kids Sing Broadway—A musical revue of songs made famous by Broadway kids. Expect tunes from *Annie, The Sound of Music, The Wizard of Oz, Oliver,* and *Bye Bye Birdie.* $20. Sat. and Sun. at noon. *John Houseman Theater, 450 W. 42nd St. (354-2220).*

A Christmas Carol—Hal Linden and Roddy McDowall take turns playing the miserly misanthrope. $25–$65. Tues. at 7:30, Wed at 2:30 and 7:30, Fri. at 11, 2, and 5, Sat. at 11, 2, 5, and 8, Sun. at 2 and 5. Through 1/4. *Theater at Madison Square Garden, Seventh Ave. and 32nd St. (307-4111).*

Cotton Patch Gospel—Harry Chapin's musical retelling of the Greatest Story Ever Told. Presented by the Melting Pot Theatre Company. $25. Wed.–Fri. at 7:30, Sat. at 2 and 7:30, Sun. at 1 and 5. Through 12/7. *Theater at Riverside Church, 120th St. and Riverside Dr. (279-4200).*

Defying Gravity—*Titanic* loathers, take heart. Although this is a play about the space-shuttle *Challenger* disaster, it comes from the reliably twisted imagination of Jane Anderson, author of *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom.* Starring Lois Smith. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200).*

A Dybbuk—The Public starts its season with an adaptation by Tony Kushner (*Angels in America*) of the Yiddish supernatural folk tale. A poor young rabbi dies and enters his beloved, Leah, as a *dybbuk*—or restless spirit—on her wedding day. Starring Ron Leibman; directed by Brian Kulick. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Joseph Papp Public Theater, 425 Lafayette St. (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Filumena—Maria Tucci, last seen on Off Broadway as the wonderful Ruth Steiner in *Collected Stories,* stars in this version of Eduardo DeFilippo's 1946 romantic comedy, which she translated herself. Directed by James Naughton; presented by the Blue Light Theater Company. $37.50. Wed.–Sat. at 8, Sun. at 7, Mon at 8. Through 12/7. *Theatre Four, 424 W. 55th St. (239-6200).*

Photograph by Carol Pratt.

Opening

Dial L for Murder

Leopold and Loeb, a pair of well-educated teenagers who stabbed a young boy to death on a (seeming) whim, have always fascinated: At least three movies have been made about their 1924 monstrosity ('Compulsion,' 'Rope,' 'Swoon'), as have several plays, now including 'Never the Sinner,' opening November 30 at the American Jewish Theatre.

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

The Forest—Alexander Ostrovsky, arguably Russia's first professional playwright, wrote this amusing little comedy about two down-and-out actors more than 125 years ago, but the Pearl Theatre Company reckons it has never been performed in New York—until now. Directed by Shepard Sobel. $18–$30. Tues., Thurs., Fri., and Sat. 8, Wed., Sat. and Sun. at 2. Through 11/30. *Pearl Theatre, 80 Saint Mark's Place. (598-9802).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle

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too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively in Narelle Sisson's rather too schematic set. (Simon: 3/31/97). Now starring Molly Ringwald and Bruce Davison. $25–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7. Opened 3/16/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, passed away in June of 1996, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon. and Tues at 8, Wed. at 2:30 and 8, Fri at 8, Sat. at 2:30 and 8, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

I'm Still Here . . . Damn It!—Sandra Bernhard, who, by turns, waxes vulnerable and outrageous in her one-woman shows, returns to Off Broadway for the first time in nearly a decade. $35–$40. Tues.–Sat. at 9. Through 12/31. *Westbeth Theatre Center, 151 Bank St. (307-7171).*

The Irish . . . and How They Got That Way—After a sold-out run at the Irish Rep., Frank McCourt's irreverent, lovingly told Gaelic history moves across the street for another seven weeks. $30. Tues.–Sat. at 8:15, Sat. and Sun. at 3. Through 1/4. *Chelsea Playhouse, 125 W. 22nd St. (727-2737).*

The Last Session—This is a musical that, strangely, is about AIDS, and, stranger still, is neither absurdist nor morbid. During its summer run at the Currican Theatre, the show developed a passionate following; it has now moved uptown for an open-ended run. Music and lyrics by Steve Schalchlin, upon whose life the musical is partially based. Book and direction by his partner, Jim Brochu. $25–$30. Mon., Tues., Fri., and Sat. at 8; Wed. at 2:30 and 8; Sun. at 3 and 7:30. Opened 10/17/97. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

A Madhouse in Goa—Sex and political intrigue in the Greek Islands. By Martin Sherman, author of *Bent*; directed by Nicholas Martin (*Full Gallop*) and starring two-time Tony winner Judith Ivey. $40. Tues., Thurs., Fri., and Sat. at 8; Wed. and Sun. at 7; Sat. and Sun. at 2. Opened 11/17/97. *Second Stage Theatre, 2162 Broadway, at 76th St. (787-3392).*

Mere Mortals—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Opened 4/29. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Mindgames—Marc Salem, a mentalist and former director of research for *Sesame Street*, does a slew of fancy math tricks, stops his own pulse, and predicts the contents of people's wallets. $40. Tues. at 8; Wed. at 2:30 and 8; Fri. at 8; Sat. at 2, 6, and 9; Sun. at 3. Opened 11/17/97. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Mojo—Jez Butterworth's Olivier Award–winning comedy about five toughs who try to launch their careers in London's fledgling rock and roll scene. Watch for shades of Tarantino, not just in

Previews
Rocket Women

It is gaily and prophetically apt: The Five Lesbian Brothers, who have a documented weakness for the sexually suggestive proper noun (remember the Oregon lumber town of Big Bone? And the nearby hamlet of Beaver Lick?) drew inspiration for their newest play from a man with the surname Wood. That's Ed Wood, naturally—transvestite, pulp maven, and, directorially speaking, the very biggest bone of them all. "I was originally trying to write us a campy sci-fi sitcom," explains Peg Healey, a member of the much-adored troupe. "I wanted pie pans on strings. I wanted inverted ice-cube trays as control panels. I wanted a cross between *Here Comes the Bride* and *Lost in Space*." Her idea ultimately blossomed into the quintet's newest Off Broadway production, *Brides of the Moon*, now previewing at the New York Theatre Workshop. It's one small step for the nine-year-old company but one large step for lesbian theater, which has yet to find its rightful place in New York's drama-producing cosmos. The Brothers' last play, a charmingly foul parody of the nine-to-five genre called *The Secretaries*, didn't have the budget this show has, though it drew huge crowds and high praise from Establishment curmudgeons. *Brides* is a more poignant work and, perhaps more critically, a less ghoulish one. No men are murdered, for example. "We like to do dark show, happy show, dark show, happy show," says Lisa Kron, who plays a Russian scientist named Slotya Rimjobovich. Of course, *happy* is relative: In *Brides*, the women find themselves adrift in space when a discarded Winnebago Rialta slams into their spaceship's hull. To make matters worse, the only person who can save the marooned astronauts is a dotty and seemingly incompetent housewife. The Brothers say they developed the details of the rather complicated plot while on retreat in New Hampshire. "We had all been writing about our mothers," explains Maureen Angelos, who plays a zero-gravity spokesmodel for BITCH! cigarettes. "And we all wanted to wear space suits."

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the gritty, paranoid dialogue but the cheerfully violent plot: A 17-year-old rocker gets hijacked by the mob, his patron gets chopped up and dumped in a couple of dustbins, a bunch of lowlife club operators take control, etc., etc., etc. $32. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. Through 12/7. *Atlantic Theatre Company, 336 W. 20th St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Radio City Christmas Spectacular—Live animals, Rockettes, mistletoe. $25–$57. Tues.–Fri. at 2:30 and 7:30, Sat. at 10, 1, 3:30, 6:30, and 9, and Sun. at 10, 1, 4, 7:30. *Radio City Music Hall, 1260 Sixth Ave., bet. 50th and 51st. (307-1000).*

Rafferty Rescues the Moon—A puppet show about a young Irish boy and his two sidekicks, Spider Murphy and Finbar Bat, who set out to rescue the moon from the tummy of the Great Fish. $20. Sat. and Sun. at 1 and 3. *Irish Repertory's W. Scott McLucas Theatre, 132 W. 22nd St. (727-2737).*

Secrets Every Smart Traveler Should Know—A musical comedy revue that lampoons the camera-toting and madras-wearing. Directed by Patrick Quinn. $40; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 7:30 and 10:30, Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (362-2590).*

Sketches on Morning, Noon, & Night—Monologuist Spalding Gray, who has turned kvetching and obsessing into an art form, presents a work-in-progress about a day in the life of his family. $20. Mon. at 8. Through 12/22. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Tell-Tale—It's part Poe, part *Paris Is Burning*, and all drag. Theatre Couture's summer sensation, starring the begowned Sherry Vine and the befrocked Jackie Beat, has moved, in modified form, to the West Village for an open-ended run. $27.50–$32.50. Wed.–Sat. at 8, Sun. at 3 and 7. Opened 10/15/97. *Cherry Lane Theater, 38 Commerce St. (239-6200).*

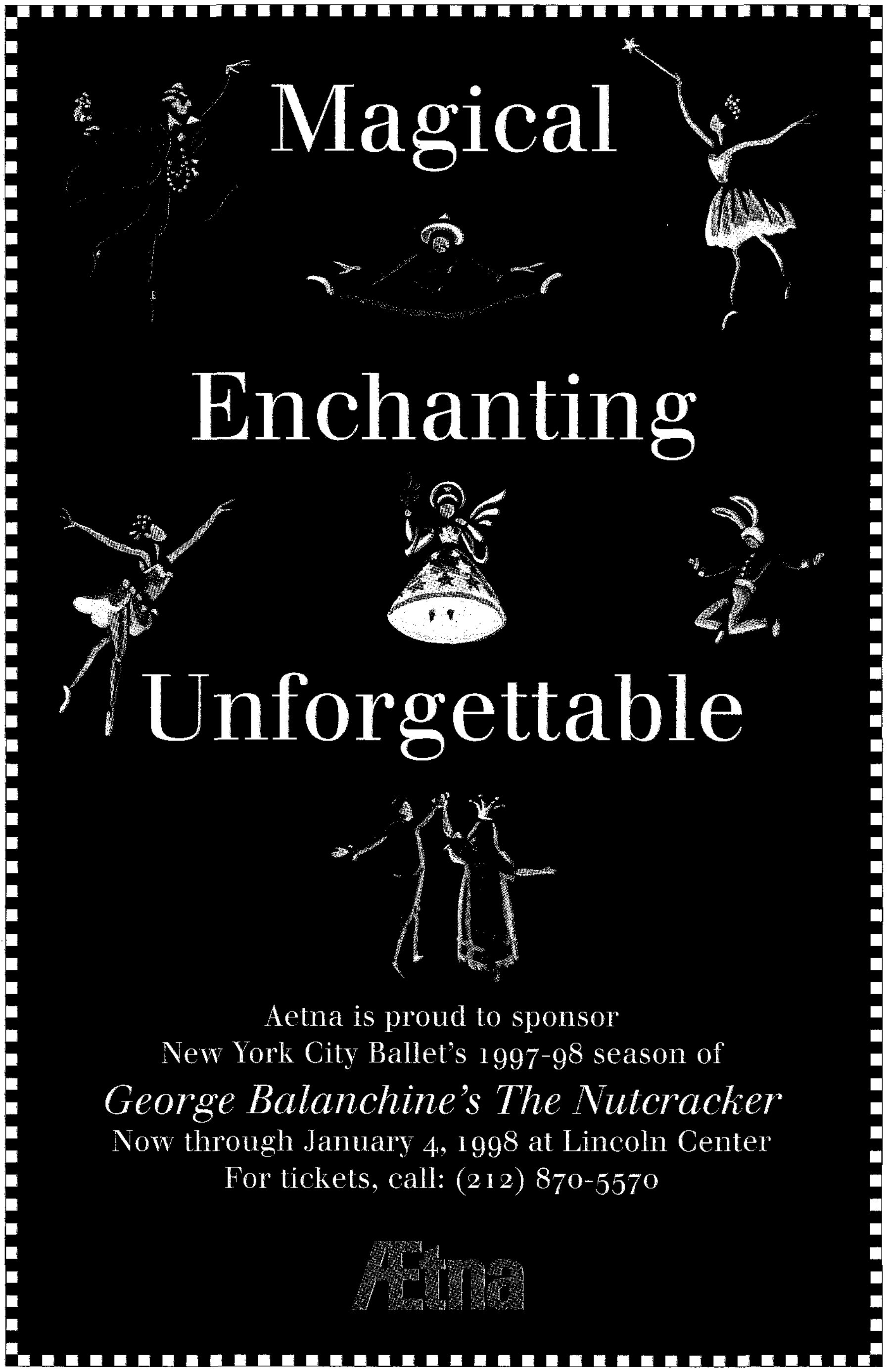
10 Naked Men—See title. Written and directed by Ronnie Larsen, the author of *Making Porn*, which just closed after more than 500 performances. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Opened 10/16/97. *Actors' Playhouse, 100 Seventh Ave. S. (239-6200).*

That's Life!—A musical revue about Jewish family life. $25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

Three Days of Rain—Richard Greenberg, who specializes in contemporary drawing-room comedies, paints in a slightly darker hue this time around. There's still humor here, and romance, too, but at the heart of this drama lie two estranged siblings who discover a private journal kept by their father. $47.50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. Through 12/28. *Manhattan Theatre Club's Stage I at City Center, 131 W. 55th St. (581-1212).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

Two Pianos, Four Hands—Ted Dykstra and Richard Greenblatt, a pair of talented pianists who never made it to the recital halls, wax philosophical about pushy parents, arrogant students, and smug concert judges. $40–$45. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Opened 10/30/97. *Promenade Theater, 2162 Broadway, at 76th St. (239-6200).*



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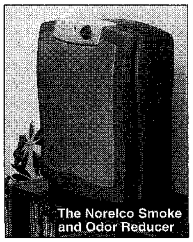

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restaurants

Tales of the Table...Supper Club...Kashmir

Manhattan

Lower New York

A.J.'s Niota—This casual Indian duplex makes for a nice diversion from SoHo's French-and-Italian-restaurant stranglehold. The downstairs bar and upstairs dining room are ornately decorated with carved wood and silver doors, and the menu features whole tandoori fish, lots of vegetarian options, and weekend brunch. *337 W. Broadway (431-6222). (M) AE, DC, MC, TM, V.*

Arqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Watch out: The big guy in the apron is an aspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, crab cakes, and the corn-meal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Noor's—This casual, accommodating downtown restaurant features the cuisines of India and Bangladesh. Share an assorted appetizer plate, and then sample one of the house specialties like mattar ponir (homemade cheese with sweet peas) or lobster patia (the tail meat cooked with coconut). *94 Chambers St. (732-5011). (I–M) AE, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Wall Street Kitchen & Bar—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

Windows on the World—It's tough to compete with the stunning views from this lower-Manhattan perch, but the eclectic American menu makes a valiant effort. A stellar wine program and dishes like baby pheasant in Savoy cabbage and lobster with clam risotto give diners good reason to glance at the table from time to time. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Svoboda—The food at this casual East Villager is slightly Slavic and entirely eclectic, with offerings like dumplings, corn-chowder pizza, smoked-salmon blini, and something called "Siberian sushi surprise." There's also a cigar room and an extensive spirit selection. *248 E. 5th St. (387-0707). (I–M) AE, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. *190 W. 4th St. (633-BARK). (I) AE, CB, DC, DS, MC, TM, V.*

Object of Desire
Lobster in the Pot

The owners of Pearl Oyster Bar have fashioned a perfect cold-weather fish dish to inaugurate their new weekday lunch service. The lobster potpie ($13) combines sweet Maine meat with the deeply rich flavors of amontillado sherry, truffle butter, and caramelized shallots and shiitakes, and the stew-vegetable texture of diced carrots, potatoes, and pearl onions, all under a pastry lid. (18 Cornelia Street; 691-8211.)

Photograph by Matthew Salacuse.

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Metro Diner
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Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Rincón de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Salam Cafe and Restaurant—This casual Arabic restaurant ensconced in a Village brownstone offers a broad variety of Middle Eastern food, including kebabs, couscous, and lamb with yogurt-and-sesame sauce, plus lots of vegetarian options. Try the Lebanese wine. *104 W. 13th St. (741-0277). (I–M) AE, MC, TM, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Strausman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Stock & Tankard—Those looking to unwind after a hard day at the office can find comfort in this low-key bar, which serves over fifty microbrewed beers, twenty wines by the glass, diverse martinis, and frozen drinks. The steakhouse menu includes alligator and other offbeat options. *587 Third Ave., nr. 38th St. (661-3181). (M) AE, DC, DS, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

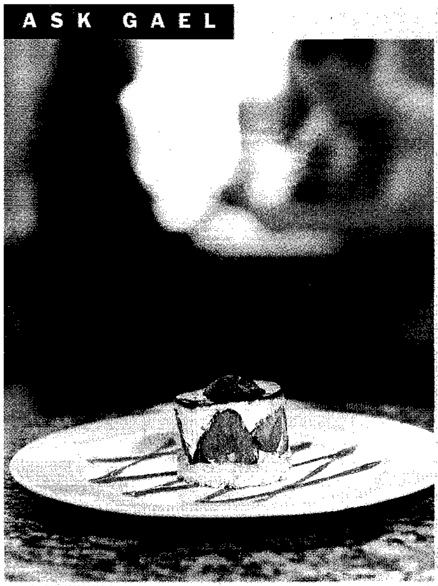
Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

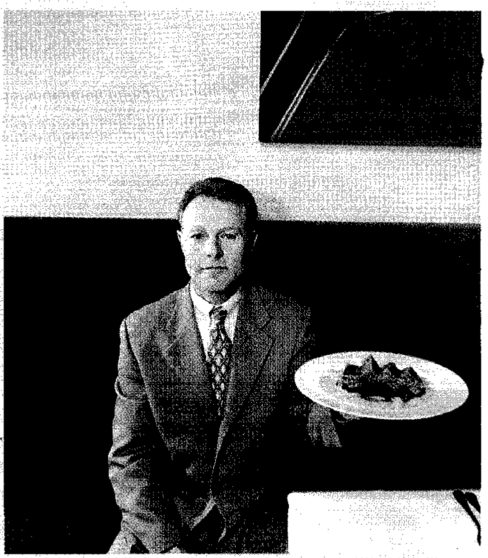
Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

Tap Room—New York's very first Austrian brewpub, with fresh lagers and pilsners on tap and a menu that indicates a seriousness about food that's rare in the microbrewery business. Goulash, spaetzle, Wiener schnitzel, and homemade sausages sound like the perfect accompa-

ASK GAEL





Give me a break, I'm hungry and on a budget.

If you live between the Flatiron district and Washington Square, Corrado Bakery & Restaurant (120 East 15th Street; 995-1100) could become your neighborhood refuge. So maybe it does look like a motel dining room in Toledo. But the food is good, heaped high, and gently priced. Start with top-notch fritto misto, big enough for two at just $8. Then split a bowl of zesty penne puttanesca ($9) or garlicky pizza dell'Ortolano with arugula, radicchio, and fontina ($9). For a minute, I imagine manager Frank Edres is Fred Astaire as he whirls and glides across the floor to the beat of some provocative jazz, bringing us a sampler of wonderful breakfast pastries, still warm from the oven.

Photographs by Steffen Thalemann.

Opening

Keeping the Beet

At the new 27 Standard, chef Michael Smith single-handedly challenges the age-old premise that jazz clubs can't serve good food. His polished New American menu, reflecting the six years he spent cooking at Hudson River Club and the Rainbow Room, features such unapologetically un-pub grub as braised rabbit leg with wild mushrooms and grilled quail with chestnut stuffing. (116 East 27th Street; 576-2232.)

niments for beer. *3 W. 18th St. (691-7666). (M) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. The lobster-and-champagne Sunday brunch is a lavish, all-out production. *44th St. in the Regal U.N. Plaza Hotel (702-5014). (M–E) AE, DC, DS, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

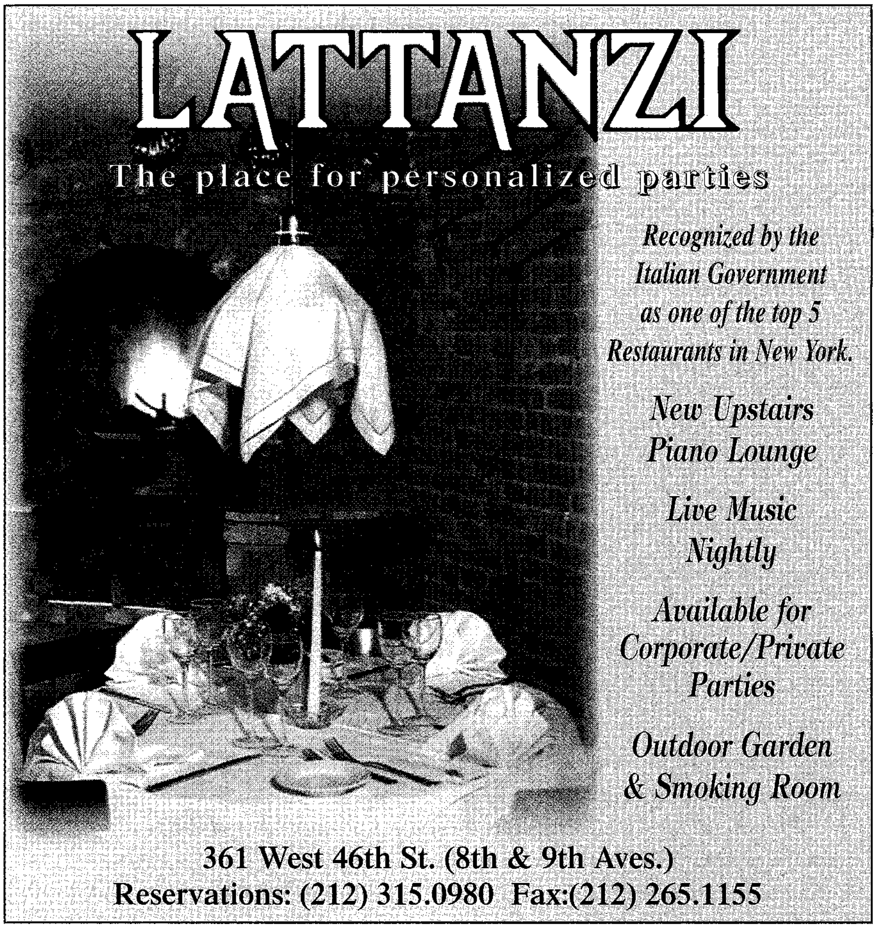
Cocktail Terrace at the Waldorf-Astoria—A convenient roost for a business breakfast or afternoon tea. At night, to accompany your cocktail, there's live piano music and the occasional fashion show. *301 Park Ave., at 50th St. (872-4818). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Ristorante De Grezia—As much attention is paid to the comfortable surroundings as to the Italian edibles at this East Side restaurant. The room is done up in golden oak and adorned with brass hurricane lamps, and the pasta, like the black penne with shrimp, broccoli and roasted tomatoes, gets special treatment. *231 E. 50th St. (750-5353). (M–E) AE, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck-breast bruschetta and choco-

Photograph by Ronnie Andren.



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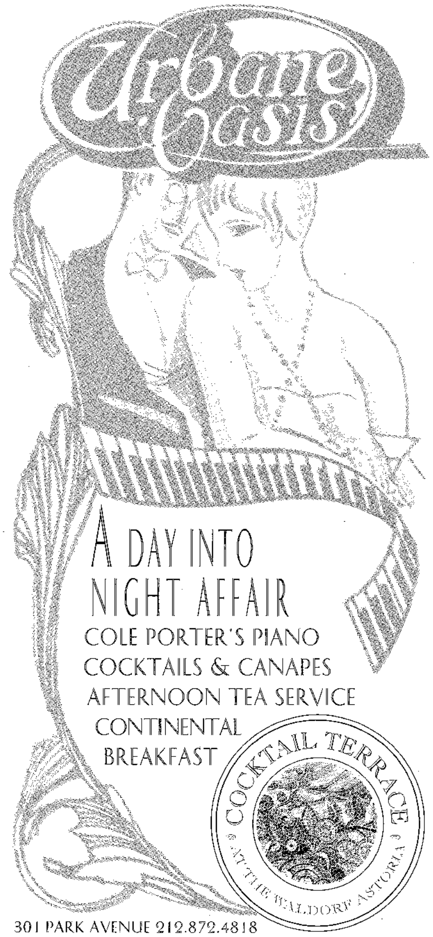

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late fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Mica Bar—This quiet side street in Turtle Bay is slowly becoming a spawning ground for luxe lounges. The most striking element of this new duplex is its enclosed deck bar, with a convertible roof that can open and close depending on the season. A menu of light Asian tapas features baked oysters, a variety of satays, and Hong Kong gravlax; the beverage menu, from sake cocktails to champagnes by the glass, is extensive. *252 E. 51st St. (888-2453). (M) AE, DC, MC, TM, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and the menu offers extremely contemporary renditions of American fare, like tuna tartare with mango and avocado, and baked lobster with smoked bacon, corn chowder, and pommes Anna. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45—This bustling Neapolitan restaurant and takeout shop aspires to authenticity in its recipes, its ingredients, and especially its thin-crust pizzas, which are baked for just over two minutes in a wood-burning oven. Pastas, small salads, twice-baked sandwiches, and seafood are other specialties of the house. The nearly all-Italian wine bar runs the width of the restaurant and serves a dozen affordable wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the French-American fare concocted by ex–Lespinasse chef Fabrizzio Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, and pan-roasted halibut in crispy rice paper. Piano music performed nightly, and cigar smokers have their own private lounge in which to indulge. *109 E. 56th St. (750-5656). (E) AE, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tea at the Park—The owners of the new Park restaurant have teamed up with the leaf experts at T Salon to open this alcove dedicated to proper English tea service, with all the expected accompaniments from finger sandwiches to freshly baked sweets. *109 E. 56th St. (750-5656). (M) AE, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. *987 Second Ave., nr. 52nd St. (223-4224). (I–M) AE, MC, V.*

Zarela—Long a popular place for unwinding—with the assistance of mighty potent margaritas—after work, this popular cantina serves regional Mexican cuisine. Red-snapper hash and roasted duck with red chili and dried fruit are some menu highlights. *953 Second Ave., nr. 50th St. (644-6740). (M) AE, DC.*

43rd–56th Streets, West Side

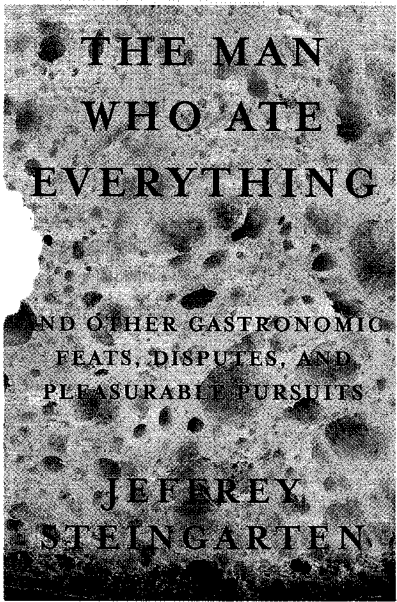
Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a

In Print

An Open-Mouth Policy

A certain blushing segment of *Playboy's* readership will always profess, however disingenuously, that it subscribes "for the articles." But when fans of food writer Jeffrey Steingarten use the same excuse for buying photo-laden *Vogue,* where his column appears, we believe them—despite our difficulty reconciling the magazine's glorification of the attenuated female form with Steingarten's glorification of, say, a perfect rack of barbecued baby back ribs. Luckily for those who regard the fashion pages as glossy—if somewhat menacing—wrapping paper for Steingarten's frequently insightful, always entertaining prose, 40 of his pieces have been collected in *The Man Who Ate Everything* (Knopf $27.50).

A lawyer by training and a gastronome by temperament, Steingarten has devoted most of the last decade to assiduously researching, painstakingly experimenting with, and humorously reporting on the edible world, a realm considerably larger for the author than for the rest of us. Unwilling to launch his second career under the sway of debilitating food prejudices, Steingarten engaged in an exhausting eating regimen to rid himself of phobias and preferences, rendering him, in his words, "the perfect omnivore." In combination with his other traits—intrepid (if not always uncomplaining) traveler, fastidious historian, and deadpan wit—this inquisitive appetite prohibits Steingarten from taking anything for granted, be it drinking water, which he whips up from scratch, blending in varying doses of minerals, or ketchup, which he taste-tests using the golden mean of ten large orders of McDonald's fries.



Despite an abnormally open mind—and mouth—Steingarten is a formidably authoritative eater, passing blanket judgments with abandon. On buying ripe fruit: "Casabas have little aroma and are an inferior species overall." On mashing potatoes: "Any cookbook that sanctions the use of a blender or food processor for mashing should be carefully shredded." And our favorite, a wonderful standard by which to judge our fellow man: "I have always considered people who believe that chocolate is a poison to be twisted beyond redemption." But what elevates this compendium above traditional food writing is the author's innate understanding that eating is tantamount to living, and if one is to do it at all, one should do it well. And often. It is in this regard that he most deftly distances himself from his image-conscious employer. "I do not as a rule," he writes, "seek advice about food from thin people." **ROBIN RAISFELD**

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

business lunch. A United Nations of flavors, from honey-lacquered foie gras to grilled Angus sirloin. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

China Regency—This Chinese-Japanese hybrid is located conveniently in midtown's hotel nexus. Try any of the noodle dishes or a sampling from the sushi bar. Private-party facilities are upstairs. *850 Seventh Ave., nr. 54th St. (247-6440). (M) AE, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. Signature dishes include Vietnamese shrimp rolls and black Angus steak with truffle "smashed" potatoes. The $32.97 pretheater dinner is a relative bargain. *152 W. 52nd St. (582-5252). (E) AE, CB, DC, DS, MC, V.*

La Primavera—Theater-district Northern Italian offering prix fixe dinners and house specials like veal porcini, fettuccine salmonati, and scallopine con porcini. *234 W. 48th St. (586-2797). (E) AE, MC, TM, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, homestyle Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

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Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—Still a favorite celebration destination, this deluxe perch 65 floors above sea level offers a variety of entertainment options. Follow a feast—now prepared by acclaimed chef Waldy Malouf—with old-fashioned cocktails in the Promenade Bar or cabaret at Rainbow & Stars. Try the prix fixe and pretheater menus. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with tabbouleh in spicy lobster oil, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas, and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

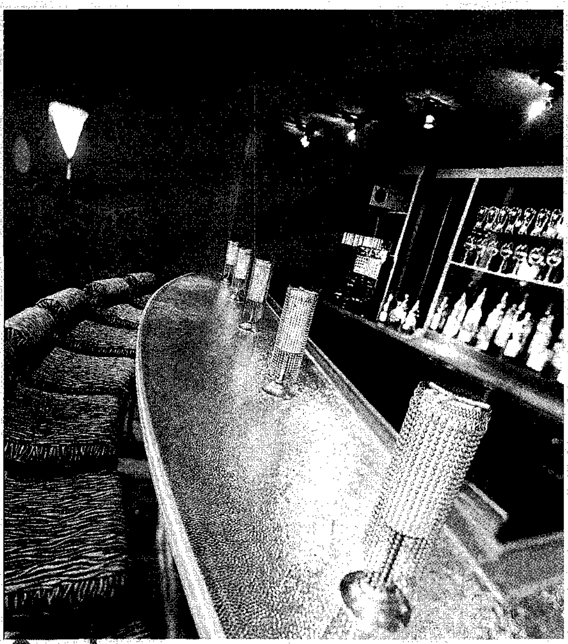
57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*



Opening
Bring on the Nightspot

Seems like a restaurant without a lounge is a thing of the past. This week, the owners of the Flatiron's Union Pacific welcome smokers and night owls to Kashmir, a red-walled grotto rife with animal prints and Asian-accented bar food like oysters with Thai-basil aspic and cumin-scented foie gras dumplings. (111 East 22nd Street; 995-8500.)

Nirvana—The only Indian restaurant with a superb view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (486-5700). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Two Rooms—You'd never expect it, but this landmark townhouse in the shadow of the Queensboro Bridge is home to an extremely eclectic establishment, with colonial African décor in the skylit upstairs restaurant and a fireplace in the low-key downstairs lounge. Some of the dishes on chef Thomas Harris's contemporary American menu include seared duck foie gras, risotto of grilled sweet corn and pancetta, and crispy salmon in rice paper. *313 E. 58th St. (223-1886). (E) AE, DC, MC, V.*

Above 60th Street, East Side

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Bella Donna—Creative pastas and thin-crust pizzas at extremely affordable prices keep this cheerful Upper East Side trattoria full of budget diners, first dates, and neighborhood regulars. *307 E. 77th St. (535-2866). (I–M) ($).*

The Boathouse—This is a glorious oasis in Central Park where you'll find an extensive American menu, featuring such enticing dishes as the "lobster Martini," house-smoked, pan-roasted swordfish, and grilled veal chop with truffled mashed potatoes. For postprandial excitement, rent a bicycle, a rowboat, or a gondola. Live jazz Monday through Thursday. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cabana—The Pan-Caribbean menu at this East Side restaurant casts wide for its influences, which range from Cuban to Aruban. At $17.95, a shellfish stew simmered in a tomato-garlic broth is the most expensive entrée. Lunch specials, especially the sandwiches like media noche and jerked chicken, are particularly good bargains. And where else could you find as eclectic an appetizer as the bocadillos, with conch and vegetable fritters, jerked chicken wings, and beef patties sharing the same plate? *1022 Third Ave., nr. 60th St. (980-5678). (I) AE, DC, MC, V.*

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

Decade—This place bills itself as the Classic Rock Supper Club, and thus appeals to the sort of over-30 crowd that would know exactly what classic means. Besides dinner—which could be pan-seared wild salmon with a horseradish-potato crust, duck-confit-and-vegetable spring roll, or Arctic char in a fennel consommé—there's a 4,000-bottle wine vault, nearly 200 humidors, and original artwork by Warhol and Rosenquist. And dancing, of course. Jackets required. *1117 First Ave., at 61st St. (835-5979). (M–E) AE, DC, MC, TM, V.*

Giovanni 25—This elegant regional Italian restaurant has its fans, including the telegenic likes of Dan Rather and Tom Brokaw, who partake of a menu heavy on game and dishes luxurified with seasonal truffles. Try the Dover sole and the black risotto with cuttlefish. *25 E. 83rd St. (988-7300). (M–E) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the

Photograph by Bernd Auers.

young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with bottles from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

Ici—A relative newcomer among the countless Upper East Side bistros, Ici has made a name for itself with well-executed, contemporary French fare—like grilled scallops with asparagus, and Cajun red snapper—and a fashionably chic clientele. *19 E. 69th St. (794-6419). (M–E) AE, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

L'Absinthe—Chef Bergougnoux cooks exquisite contemporary and traditional French food for a most appreciative Upper East Side clientele. All the brasserie details, from the zinc bar and brass rails to the cheese tray and filleted-at-tableside sole meunière, feel more Right Bank than Manhattan. *227 E. 67th St. (794-4950). (E) AE, DC, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Mesa City—Bobby Flay's casual uptown bastion of innovative southwestern fare offers a unique variety of quesadillas, plus heartier dishes like ribs with molasses-barbecue sauce and sweet-potato tamale with spinach. The bar attracts regulars with the house margarita, spiked with cactus-pear juice, and its selection of twenty brands of tequila. *1059 Third Ave., nr. 62nd St. (207-1919). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Twins Restaurant—With a staff consisting entirely of identical twins, this is the only restaurant in town where you're meant to see double. The menu features American food with a doubles theme, from twin lobsters every Tuesday night to double chocolate fondue. There's an outdoor garden and space for private parties. On Monday nights, children under 10 eat free (until 9 P.M.) when accompanied by an adult. *1712 Second Ave., at 89th St. (987-1111). (M) AE, DC, MC, TM, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tofu—The newest Asian arrival on the Upper West Side features both Chinese and Japanese food, including fresh, handmade noodles. Lots of bargains, including daily half-price sushi and lunch specials. *2741 Broadway, at 105th St. (749-7373). (I) AE, DC, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Westchester

La Cremaillere—Make sure to try this charming French restaurant even if you're not lucky enough to inhabit this posh suburb. The Widow Brush House, built in 1750, has been transformed into a modern-day source of such French country fare as roasted rack and leg of lamb with Provençal herbs, and warm brandied banana-and-raspberry tart. *46 Bedford-Banksville Rd., Bedford (914-234-9647). (E) AE, DC, MC, V.*

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nightlife

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Concerts

Mary Black—A superstar in her native Ireland, the trad-Irish–pop hybridist recently released her best album to date, *Shine.* With Andy White. 11/28 at 8 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $25–$35.*

"Cabaret in Concert"—William Bolcom premieres "Cabaret Songs, Volumes 3 & 4" and performs "Briefly It Enters." With sopranos Joan Morris and Benita Valente, pianist Cynthia Raim, and violist Samuel Rhodes. 12/2 at 8 P.M. *The 92nd St. Y, 1395 Lexington Ave. (996-1100). $20.*

Amy Grant Christmas—After years of flip-flopping on the Christ-vs.-commerce issue (specifically, was she a Christian performer, rocking for the Lord, or a run-of-the-mill secular one, giving it up for the almighty dollar?), Grant has discovered the perfect thematic middle ground: Christmas! Quaint godly types can still revel in the glory that is the Baby Jesus, while the rest of us can wallow in the spiritual gutter that is holiday-season commercialism. Too bad they can't make Christmas into an all-year affair. With Michael W. Smith, CeCe Winans, and the New York Festival Orchestra. 11/28 at 7:30 P.M. *Nassau Coliseum (307-7171). $26–$48.50.*

Arlo Guthrie—11/29 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $18–$30.*

Hot Tuna—Jorma and the boys keep on keepin' on in their indomitably trippy, bluesy style. 11/28 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (564-4882). $29.50.*

"Jazz—The Next Wave"—Pared down from last year's two-night, multi-performer program, the Next Wave Festival's jazz night is once again hosted by clarinetist Don Byron. His guests are downtown luminaries turned hippy faves Medeski Martin and Wood, whose warm, funky organ jazz and distinctly brainy free-jazz musings place them in a league of their own—even if left-over Deadheads groove to their every move. 11/29 at 7:30 P.M. *BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100), at 8; $18.*

John Kelly—The man of a thousand faces—he's done acts as Joni Mitchell, Egon Schiele, and other equally improbable cabaret figures—finally takes off the mask and plays himself in *Sing Low Sweet Love.* Sundays through 11/30 at 7 P.M. *Westbeth Theatre Center Music Hall, 151 Bank St. (741-0391). $20–$25.*

Oliver Lake—The avant-jazz fixture performs his long-format meditation on an East Village intersection, *Matador of First and First.* 11/28–11/30 at 7:30 P.M. *P.S. 122, 150 First Ave., at 9th St. (477-5288). $12.*

Pat Metheny Group—Twenty-plus years into it, the fusion titan forges on, six-string ablaze. 11/26 and 11/28 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (307-7171). $35–$50.*

Glenn Miller Orchestra—11/30 at 2 P.M. *Brooklyn Center for the Performing Arts at Brooklyn College (718-951-4500). $28–$37.*

Moe—Local funk favorites hit the big room. 11/29 at 9 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $16.*

Puff Daddy and the Family—With Busta Rhymes, the Firm, Usher, Lil' Kim, Jay-Z, Mase, 112, Lil' Cease, and the Lox. (See box, this page.) 12/1 and 12/4 at 8 P.M. *Madison Square Garden (307-7171).* 12/3 at 8 P.M. *Nassau Coliseum. Sold out.*

The Wallflowers—Now that his dad's put out the album of the year, 'Flower frontman Jakob Dylan must be feeling a little pressure. Do you think he can sense the fleeting nature of his Top 40 fame, compared with the enduring statement that is his father's career? With Ben Harper & the Innocent Criminals. 11/28–11/29 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $25.*

Cassandra Wilson—For nearly a week, the young diva, backed by the Lincoln Center Jazz Orchestra, addresses Miles Davis's treatment of love songs. 12/1–12/6 at 8 P.M. *Alice Tully Hall, Lincoln Center (721-6500). $37.50.*

Clubland

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 11/29: Lovely Rita, a Beatles-obsessed Austrian avant-jazz-pop-electronica outfit. The best in its (admittedly limited) field. 11/30: Coolidge. *95 Stanton St. (358-1633). $.*

"Basement Bhangra Bonus"—The regular edition of this party, held monthly at S.O.B.'s, is definitely in the vanguard of the city's cultural-Cuisinart happenings, with Pakistani kids busting out head spins, windmills, and other classic breaking moves to the sounds of Hindi films, Punjabi rockers, and block-rockin' South Bronx beats. The subcontinental dance-music blowout gets an extra night, 11/26, in a new locale. Doors at 9 P.M.; $18 cover. *The Bank, 225 E. Houston St. (252-2390).*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 11/26 and 11/29: Dave Davies was a less visible Kink than his brother Ray. And now that they're both in contemplative, postclassic mode, the elder Davies has again stolen the spotlight, with all kinds of high-profile solo appearances around New York and on TV. Dave aims to recapture some props with this two-night stand. 12/1–12/2: Scotty Moore, the early Elvis sideman who arguably invented rock-and-roll guitar, recently went into the studio to score some much-deserved credit himself. Having released the star-packed *All the King's Men,* Moore, along with fellow Elvis accompanist D. J. Fontana, takes the truly impressive show on the road. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 11/28: The Normans; the Booda Velvets. 11/29: Her Vanished Grace. *169 Ave. A, at 11th St. (420-8392). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 11/26: Shemekia Copeland. 11/27: Danny Draher. 11/28–11/29: Pinetop Perkins with George Kilby Jr. & the Coolerators. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 11/28: *Rent* leading man Adam Pascale pursues the dream with his imaginatively named funk-metal outfit, the Adam Pascale Band. *15 St. Marks Pl. (674-7959).*

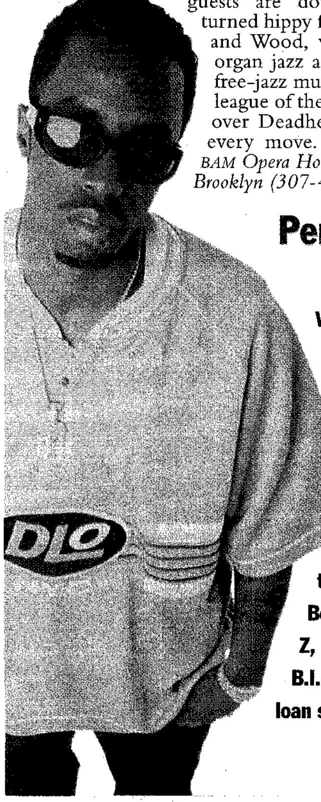
The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative-rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 11/28: Killer; Dimitri; Neil Landstrum; Dave Tarrida; Scope. 11/29: The Black Rock Coalition's tribute to Jimi Hendrix, featuring Bad Brains axmen Dr. Know and Darrel Jenifer, Bernie Worrell, and Dave Fiuczynski. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great,

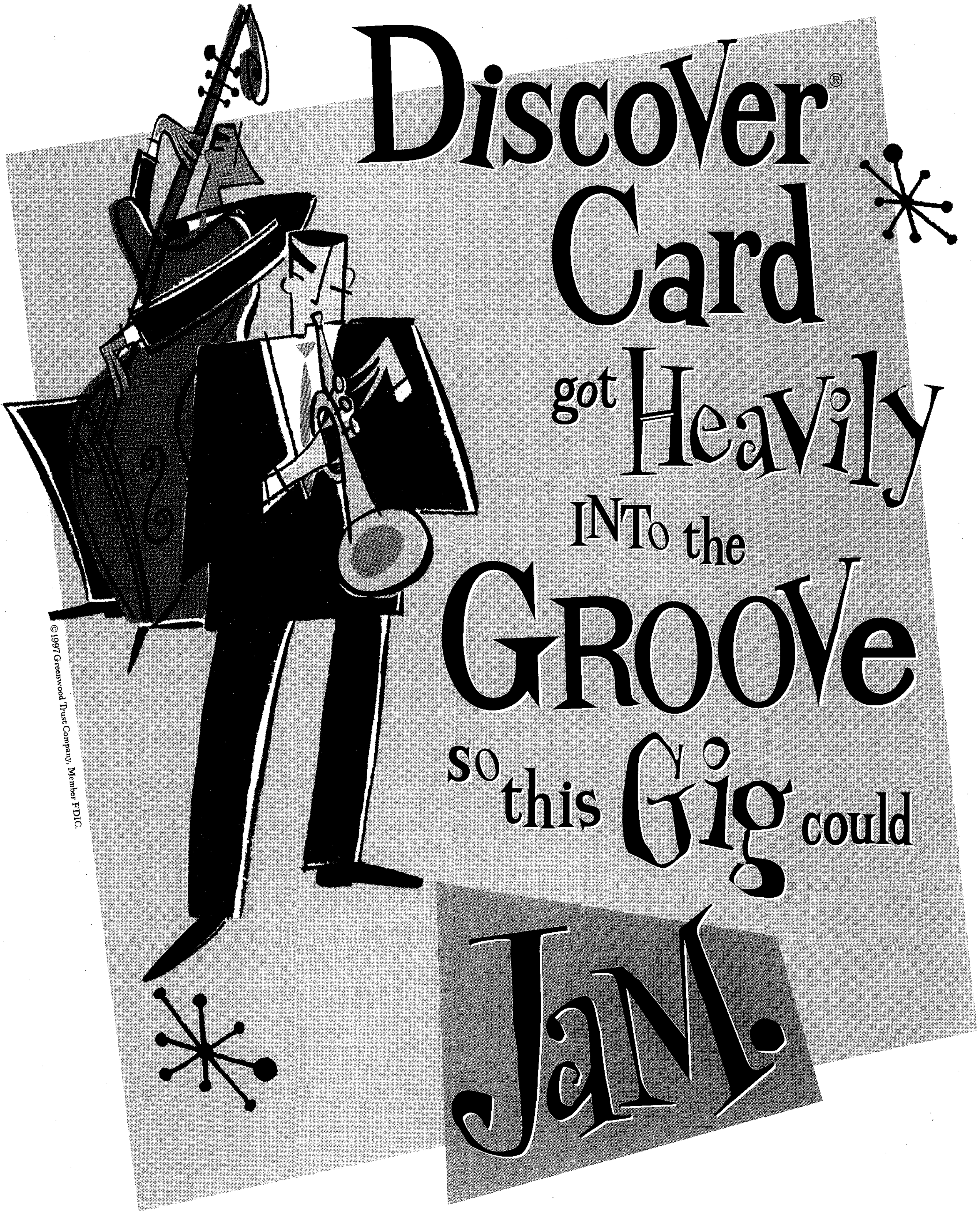
Performance

New York Gets Puffy

With a supply of hits that seems bottomless (or at least as deep as the world's reserve of poachable pop songs) and a similarly endless string of rap-video guest appearances, Puff Daddy has been unavoidable during the past year. But for all his media ubiquity, Puffy (né Sean Combs) has been relatively scarce as a live performer, even here in his hometown. That's going to change December 1, though, when the impresario turned rapper gives the first of three holiday-season arena shows (see concert listings for complete dates). Appropriately, Combs's live turn will be a star-dense affair. Sting—the unwitting co-author of Puffy's "I'll Be Missing You"—appears to be otherwise engaged. But Busta Rhymes, Jay-Z, Lil' Kim and Lil' Cease (protégés of Puffy's own late protégé, the Notorious B.I.G.), and virtually every other star of contemporary rap will be on hand to loan shout-outs and bask in the Puffster's reflected glory.



Photograph courtesy of Arista Records.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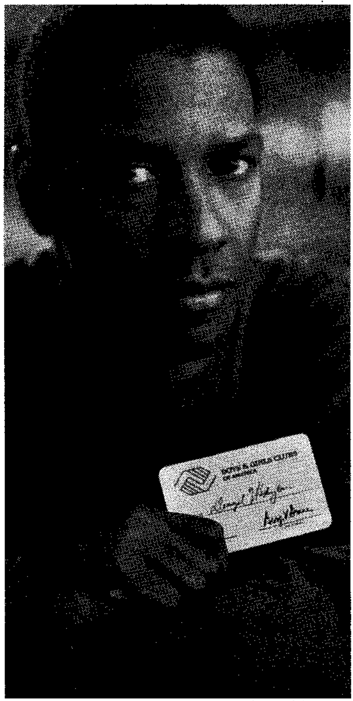

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brawling jazz bassist with a freshness and authority rarely seen in jazz today. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring veterans of MTV's *The State* and other cutups. 11/25: Freedy Johnston; Heather Eatman. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 11/26: Todd Rundgren, he of the supremely mellow early-seventies pop ballad, gets even mellower, to play hits of his own, tunes from his days with Utopia and the Nazz, and some well-chosen covers (including a version of Marvin Gaye's "I Want You" to rival Madonna's)—in a bossa nova mood. 11/28: Guster. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 11/25–11/30: Henry Threadgill & Make A Move. 12/1: The Jazz Passengers. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Life—About six months after George Michael, wearing a CHOOSE LIFE shirt, hit it big with Wham, a parody T-shirt hit the ever-wacky St. Marks Place alterna-kitsch stalls. Today, this West Village nightspot makes the CHOOSE DEATH shirt's advice seem like a sensible alternative: For denizens of Planet Supermodel, the reimagined Village Gate may be a swell venue in which to conduct the business of stardom. For those whose visits to Life don't qualify as "Page Six" news, though, the place's menacing bouncers, pushy Euro-clientele, and cattle-car atmosphere all add up to a night of misery, humiliation, and alienation. Ergo, a reasonable person faced with a choice between Life and death might be excused for going with the latter. *158 Bleecker St. (420-1999).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blue. 11/26: Kenny Neal. 11/28: The Bill Perry Band. 11/29: Little Buster & the Soul Brothers. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Mercury Lounge—Boston's Syrup U.S.A. offers droney echoes of the Velvet Underground (via Jonathan Richman's "Roadrunner"), Farfisa-inflected reminders of late-sixties garage-rockers like ? and the Mysterians and the Lyres, and the understated melodicism of new-wavers like the Cars and Gary Numan. In other words, whether they're waxing psychedelic or getting cute and poppy, it's all about hooks, hooks, and more hooks with this brainy coed quartet. They give up the melodic goods 11/28, with the Ladybug Transistor. 11/27: Local rock surrealists They Might Be Giants. 12/1: Manchester's Spacemonkeys, who combine Oasis's epic rock-and-roll pomposity with the similarly grandiose electro-tinged posturing of late-eighties figures like the Soup Dragons. 12/2: For more than a decade, Londoner Nick Salamon, who goes by the *nom de rock* the Bevis Frond, has been responsible for some of our era's loveliest, least-repentant psychedelia. Mercifully tempering the swirling miasma is a song sense to rival anyone's. The Bevis Frond's latest, *North Circle*, carries on its author's tradition. With Treble Charger. *217 E. Houston St. (260-4700).*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. The rental skates may have been in service since the eighties; the D.J.'s occasional Beatles-dance-mix medley may grate; but when you get right down to it, nothing beats shaking a groove thing while whizzing around a dance floor at neck-breaking velocity. 11/28: Hilariously foul-mouthed techno outfit the Lords of Acid. *515 W. 18th St. (627-0404). $.*

S.O.B.'s—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 11/27: Tokyo Express. 11/28: Brooklyn Funk Essentials. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band pays tribute to various big-band heroes of yesteryear, after which the next generation of swingers takes over, from midnight till 4 A.M. 11/28–11/29: Tony Corbiscello Big Band Presents Johnny Mercer. 12/1: The Sundays, those masters of shimmering Anglo-pop melodicism, are back with *Static & Silence. 240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 11/26: Bouncing Souls; Vision; Anti-Flag. 11/28–11/29: Jerry Jeff Walker. 12/2: Helium (see box, page 163); Blonde Redhead. *51 W. 21st St. (727-7788).*

Webster Hall—A mammoth, mall-like East Village space responsible for as many traffic jams outside as it is for bumpin' good times inside. 12/3: Spiritualized, whose new *Ladies and Gentlemen We Are Floating in Space* is a masterpiece of huge, atmospheric, experimental pop. With the similarly inclined, more modestly produced Acetone. *125 E. 11th St. (353-1600).*

Westbeth Theatre—The West Side's midsize, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. Tues.–Sat. until New Year's Eve, Sandra Bernhard's uproariously caustic *I'm Still Here, Dammit!* gets an extended run. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Sunday is "Fastbreak," a jungle–techno–hip-hop–"Kung-fu breakbeat" extravaganza. 11/27: A Tribute to the Doors. 11/28: Conehead Buddha; Dowdy Smack. 11/29: Zen Tricksters; Rugby Road. 11/30: Junoon. 12/2: Travis. 12/4: Adrian Sherwood; Audio Active. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 11/25–11/26: Paul Motian Electric Bebop Band. 11/27–11/30: Dave Holland Quartet. 12/1: Chico O'Farrill and his Afro-Cuban Jazz Orchestra. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 11/25–11/30: Herbie Hancock, with Craig Handy, Jeff Littleton, and Gene Jackson, kicks off the Blue Note's "Sweet Sixteen" festivities. 12/2–12/7: Dianne Reeves. *131 W. 3rd St. (475-8592).*

The Home Front—Don't be fooled by its renovated-theater home: The city's newest serious jazz venue (is an opening-night show by Wynton Marsalis impressive enough?) holds just 150 people, so make sure you get there good and early. Every Thursday at 10 P.M.: "A Small Dream in Red" jazz jam, featuring Nora "Red" McCarthy, Charles Blenzig, and Reggie Washington. 11/28–11/29: Yoron Israel, with Antonio Hart and Tom Harrell. $15 cover; no minimum. *236 W. 54th St. (800-540-0236).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. Monday nights, the Les Paul Trio holds office hours. 11/25–11/30: Kevin Mahogany. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—Midtown south's newest, biggest, and happeningest hangout for hard-boppers and

They're a Gas

"I'm not in one of those weird groups that goes and acts out scenes in the woods," protests Helium singer-guitarist Mary Timony. "The Creative Anachronism Society, or whatever." What, then, are dragons, castles, and a unicorn-bedding "Queen of the Fire" doing all over Helium's new album, *The Magic City*? The mythic motif is something of a departure for the Boston-based trio, whose two previous albums—*Pirate Prude* and *The Dirt of Luck*—tended to address sexual obsession, pent-up aggression, and other concerns typical of the modern young adult. Though Timony insists the new album's prog-rock-tinged fantasy themes started out as a joke, she is nearly prepared to validate the tongue-in-cheek shtick behind songs like "Medieval People" and "Revolution of Hearts (Pts. 1 and 2)." Bored with "playing the same songs night after night," and even more tired of being pigeonholed as an angry chick with a guitar, she says that "going into this imaginary world actually seemed like a good idea—it represented an escape." Furthermore, prog-rock, with its pretensions to classical grandeur, "has nothing to do with what's going on in music today" (a plus, in her eyes, given the saturation level now attained even among "alternative-to-alternative" bands, who've essayed everything from small-band jazz to lush orchestral pop in the eternal quest for sonic novelty). Of course, there are a few key details that keep *The Magic City* firmly in the indie-rock idiom. For one thing, the illustrations of fairies and space flowers adorning the CD booklet are rendered in collegiate-naïve crayon and watercolor, not the airbrush fantasia favored by prog-rock's old masters. And, more important, there are Timony's loopy, pensive guitar lines, deceptively offbeat song structures, and quirky vocal style. Despite the occasional keyboard line, no one's going to mistake Helium's unassuming brand of innovation for the bloated musical pyrotechnics of Emerson, Lake, and Palmer. Helium plays Tramps December 2. (No comps for witches.)

ETHAN SMITH

the men and women who love them. You can't hear the bands from the swanky first-floor restaurant, but the basement club's modified menu should more than suffice. 11/25–11/30: The Vincent Herring Quartet. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. *116 E. 27th St. (576-2232).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 11/25–11/29: Ronny Whyte and Boots Maleson. *33 University Pl. (228-8490).*

Redeye Grill—The sprawling, airy, midtown eatery is an unlikely jazz venue, but there it is: Five nights a week, right across from Carnegie Hall, get down to the sounds of "Jazz into the Wee Hours of the Night." *890 Seventh Ave., at 56th St. (541-9000).*

Showman's Cafe—Harlem's subtly wonderful jazz club, where you can always get a table and the jukebox is one of the best in the city. Every Thursday, sixties organ great Reuben Wilson leads his heady trio. Sets at 10 P.M., midnight, and 2 A.M. No cover; two-drink minimum. *2321 Eighth Ave., bet. 124th and 125th Sts. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Wednesdays, it's the Sam Yahel Organ Quartet. 11/28–11/29: Zaid Nasser Quintet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. 11/25–11/30: Victor Lewis Quintet. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 11/25–11/26 and 11/28–11/30: Jo Thompson. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 11/25–11/30: Joshua Redman, Christian McBride, and Brian Blade—collectively known as Trio—revive the funky hard bop of yore with a conviction that's won them one of the biggest followings in jazz today. Sets at 9:30 and 11:30 P.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

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Photograph by James Smolka.

TWO ROOMS
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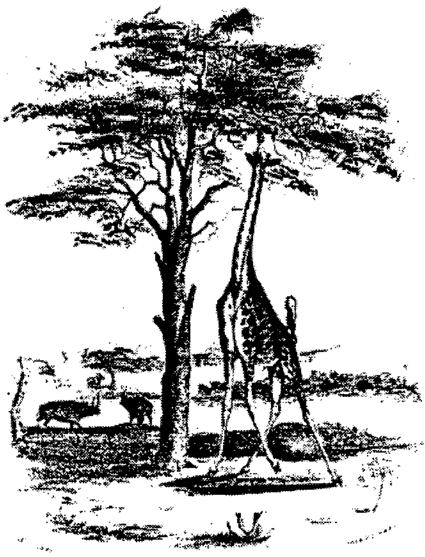

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313 E. 58TH ST.

Solutions to last week's puzzles

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Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Every Sunday night: Larry Rivers Quartet. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night hosted by David J. Tuesdays through Thursdays, shows at 9:30 P.M. Fridays and Saturdays, the club promises "the country's top comedians," with shows at 8 P.M., 10 P.M., and midnight. Through 11/27: Jeffrey Ross; Tony Woods; Macio; Greg Fitzsimmons. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 11/26–11/30: Tracy Morgan. 11/28–11/30: Jim Breuer. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—The high-class variety showplace is in the process of broadening its focus from straight stand-up to a mix of sketch and alternative comedy, theater, and musical performances. 11/28–11/29: Eric Tunney; Greg Fitzsimmons; Todd Barry; Dave Attell. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 11/24–11/30: John Rizzo; Nancy Redman; Tony Powell. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat., $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. 11/28–11/29: Lewis Black; Dave Attell; Claudia Sherman. Sun.–Thurs. at 8:30 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows: Sun.–Thurs. at 7 P.M.; Fri.–Sat. at 7, 9, and 11:30 P.M. 11/28–11/29: Jim David; Dave Attell; Greg Carey. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—Not many round tables (and no viciousness) in the Oak Room—just a classy performance space so intimate you can reach out and touch the performers. Through 1/3: Andrea Marcovicci's new show "All in Fun: The Songs of Mabel Mercer." Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, ext. 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Bobby Short continues his delightful annual run. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Every Monday, Woody Allen swings on with Eddy Davis & His New Orleans Jazz Band. Tues.–Sat. at 8:45 and 10:45 P.M. $50; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—There's nightly entertainment in the famed piano bar. Two-drink minimum. *343 W. 46th St. (757-0788). $.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. Fridays through 11/28, Rohn Seykell. Saturdays through 12/27, Baby Jane Dexter. $15, with a two-drink minimum. *228 W. 10th St. (924-0088).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Through 12/6: Downtown pop guru Joe McGinty presents "Loungeville, Vol. 1: Music to Watch Girls By," featuring the swinging sounds of Bacharach, Schifrin, Barry, and Mancini. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; seating for dinner is at 6:30 P.M. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Every Friday night, John Malino and the Swing Society revive that old Times Square vibe. No cover; $12 minimum. *234 W. 44th St. (221-8444).*

Bars

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Second Coming
Mellow, It's Me

"Am I serious? I'm always serious," Todd Rundgren writes on the back cover of his new 'With a Twist.' You could be forgiven for wondering, though: On the album, the power-pop veteran reworks eleven of his classics as deadpan-sultry—and surprisingly well-turned—bossa nova numbers. Rundgren brings his tiki-rific live show, complete with cocktail-lounge stage set, to Irving Plaza on November 26.

Photograph by Jean Lannen.

in concert

Opera Uptown, in Midtown, and Downtown

Previews

The Last Dance

After 31 years with the New York City Ballet, witty and fearless ballerina Merrill Ashley—the final dancer to inspire Balanchine—takes her curtain call this Tuesday. She dances a pas de deux from Balanchine's 'Who Cares?' and the Second Movement of Peter Martins's 'Barber Violin Concerto,' a role she originated nine years ago. New York State Theater,. November 25.

Photograph by Steven Caras.

Classical Music

Wednesday, November 26

New York Philharmonic—Performs Smetana's *Sarka*, Mozart's Piano Concerto No. 22, and Schumann's Symphony No. 3, *Rhenish*, with Emanuel Ax, piano; Zdenek Macal, conductor. *Avery Fisher Hall, Lincoln Center (875-7000), at 8; $20–$75.*

Thursday, November 27

Bargemusic—Trio performances of Poulanc, Rodgers and Hammerstein, and Bennet. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $23.*

Friday, November 28

New York's Ensemble for Early Music—Performs Renaissance works by Verdelot, Issac, Jannequin, and others; Frederick Renz, conductor. *St. James Chapel of St. John's Cathedral, 1047 Amsterdam Ave., at 112th St. (749-6600), at 8; $24.*

New York Philharmonic—See 11/26.

Saturday, November 29

New York Philharmonic—See 11/26.

New York's Ensemble for Early Music—See 11/28.

Sunday, November 30

AOL Chorus—The world's first cyberchorus performs Handel's *Messiah* with the Brooklyn Philharmonic Orchestra; Jonathan Rutter, conductor. Also on the program is the conductor's *Magnificat*, with Stephanie Ann Jones, soprano, and a large chorus from across the country. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 50th St. (247-7800), at 2; $16–$55.*

American Symphony Orchestra—Performs choral works by Brahms. *Avery Fisher Hall, Lincoln Center (875-5000), at 3; $18–$45.*

Little Italy—Metropolitan Opera soloists perform works by Rossini and Puccini. *The Algonquin, 59 W. 44th St. (840-6800 ext. 70), dinner at 6:30, performance begins at 8; $65.*

Bargemusic—See 11/27, at 4:30.

New York's Ensemble for Early Music—See 11/28, at 2.

Monday, December 1

Evening for La Fenice—Performances of Rossini, Verdi, and Puccini by Elton John, Paul Groves, Ruth Ann Swenson, and others, benefiting Venice's great opera house, recently rebuilt after last year's fire. Venice's resident diva, Regina Resnik, hosts. *Carnegie Hall, 881 Seventh Ave., at 50th St. (247-7800), at 7; $35–$1,000.*

Washington Square Contemporary Music Society—Performs works by Babbitt, Fennelly, and Froom. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $10.*

Clarion Music Society—Performs Christmas pastorals from Roman times by Catalani, Hieronymus, Kapsberger, and Fiamengo; Frederick Hammond, conductor. *The Sylvia and Danny Kaye Playhouse, 690 Park Ave., at 68th St., (772-4448), at 8; $24.*

New York Philharmonic—See 11/26.

Opera

Metropolitan Opera—Performs Wagner's *Tannhauser*, 11/25 at 7:30 and 11/29 at 12:30; Stravinsky's *The Rake's Progress*, 11/28 and 12/1 at 8; and Mozart's *La Clemenza di Tito*, 11/29 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $24–$200.*

Novaya Opera—Performs Tchaikovsky's *Eugene Onegin*, conducted by Galina Volchek, 11/25 and 11/28–12/1 at 8, 11/30 and 12/1 at 2. *Martin Beck Theater, 302 W. 45th St. (239-6200); $35.*

La Gran Scena Opera—Performs Ira Siff's *Vera . . . The Life of a Diva*, the story of the company's greatest diva, Madame Vera Galupe-Borszkh, nicknamed La Dementia; 11/25, 11/28, and 11/29 at 8. *Sylvia and Danny Kaye Playhouse, 690 Park Ave., at 68th St. (772-4448); $25–$37.50.*

New York Grand Opera—Performs arias by Verdi, Mascagni, Giordano, others; Vincent La Selva, conductor, 12/1 at 7:30. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 50th St. (247-7800); $25–$1,000.*

Amato Opera—The world's smallest opera house performs Strauss's *Die Fledermaus;* Anthony Amato, conductor, 11/29 at 7:30 and 11/30 at 2:30. *319 Bowery (228-8200); $20.*

DROP—A psychedelic rock opera by Puak Mascotta and Hank Wagner, 11/21 and 11/22 at midnight. *NADA's House of Candles, 99 Stanton St. (420-1466); free.*

Dance

New York City Ballet—For their season opener, Merrill Ashley performs works by Balanchine and Martins, and the company dances Balanchine and Robbins, 11/25 at 7:30. Performances of Balanchine's *The Nutcracker* begin 11/28, at 8, and run 11/29 at 2 and 8, and 11/30 at 1 and 5 ($20–$74). *New York State Theater, Lincoln Center (870-5570); opening night seats are $75–$1,500.*

Forever Tango—The Argentine form interpreted by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

Sydney Dance—The troupe from Down Under performs *Free Radicals*, 11/25–11/28 at 8 and 11/29 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

Dance Theater Workshop—Presents Fiona Marcotty's *Into the Skin of Midnight* and Pam Tanowitz's *Victory Garden*, danced by her Open 24 Hours Company, 11/28–11/30 at 8. *Bessie Schonberg Theater, 219 W. 19th St. (924-0077); $15.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

the mix

The Irish in America...The MSG Collection

John Leonard's TV Notes

Indefensible: The Truth About Edward Brannigan (11/25; 9 to 11 P.M.; CBS) is all Brian Dennehy, not only starring but also directing himself—as a sleek, vital, high-priced defense attorney compounded equally of charm and menace, whose Social Darwinian claw to the bloody top has left him with a sense of entitlement so lofty that he thinks there's nothing he can't spin, buy, or bully: "Rejection is not a word in the Brannigan vocabulary." So when third-grade teacher Alice Krige tells him she's "not ready" for sex, he doesn't believe her. And neither will anyone else, until his ex-wife (Lynn Redgrave) and his lawyer-son (Reed Diamond, just as furious and confused in this TV movie as he is every week on *Homicide*) team up to bring him down. Nothing new here except first-rate performances and some thumping style.

TRAINING HDQTS
FOR JOE FRAZIER

Vaudeville (11/26; 8 to 10 P.M.; Channel 13) is a two-hour *American Masters* wallow in nostalgia for the good old (and exceedingly arduous) days before either radio or Ed Sullivan, with splendid snippets of stage performances by famous and forgotten entertainers, and the excellent company of talking heads with something pertinent to say, like Studs Turkel, June Havoc, Bobby Short, and, especially, Mel Watkins on blackface and minstrels. Don't miss Baby Rose Marie, or a young Ethel Waters, or Babe Ruth embarrassing himself. Child labor and the ukulele!

All-Star Concert for Montserrat (11/28; 9 to 11 P.M.; Showtime), a benefit performance for victims of the volcano taped in September at Royal Albert Hall in London, features many high-octane numbers by (oddly) the mostly male likes of Phil Collins, Eric Clapton, Elton John, Paul McCartney, Jimmy Buffet, and (my favorite) Carl Perkins doing "Blue Suede Shoes."

Smudge (11/30; 6:30 to 7 P.M.; TNT) pushes the holiday season with an inspiring half-hour dramatic version of Nan Gregory's award-winning children's book. Andrea Friedman stars as a young woman with Down's syndrome whose newfound Thanksgiving Day puppy is a wonderful tonic for the terminally ill at the hospice where she works, but unwelcome at a group home for the mentally and physically challenged where she lives. But just in time for Christmas . . .

The Love Bug (11/30; 7 to 9 P.M.; ABC) brings back both the "living" Volkswagen named Herbie that won so many auto races from 1969 through three other sequels prior to this one, and Dean Jones, now a Disney elder statesman, to help Bruce Campbell, Alexandra Wentworth, Harold Gould, and Clarence Williams III fend off a "Hate Bug" competitor driven by archvillain Simon Moore. Beep if you believe in fairies.

Borrowed Hearts (11/30; 9 to 11 P.M.; CBS), in which we are Touched by the Angel Who Isn't Della Reese, proves once again that director Ted Kotcheff is more interesting when he has Mordecai Richler to work with (*The Apprenticeship of Duddy Kravitz*, *Joshua Then and Now*) than when he doesn't (*Rambo: First Blood* and *Folks!*). Roma Downey is the single mother on the assembly line who moves into the mansion of her boss, Eric McCormack, and pretends to be his wife in order to impress Hector Elizondo, the family-values Mexican tycoon who is contemplating buying the factory. In the process, not exactly surprisingly, Roma and Eric will find true love, her daughter Zoey will acquire a surrogate father, and jobs will be saved from downsizing.

Previews
Knickknacks

From Clyde to Ali, the "Madison Square Garden Collection" is 31 years of New York sporting glory (much of it ownable). Axelle Fine Arts Galerie Soho; through January 7.

Touched by a Dolphin (12/1; 8–9 P.M.; ABC) lets Sharon Lawrence wander around from Scotland to Australia, from Hawaii to Brazil, admiring the playful porpoise for its intelligence, ingenuity, and social and language skills, with many mammalian scientists also underwater.

Radio Highlights

New York & Company—Weekdays at noon. 11/24: *The New York Times 1998 Almanac* editor John Wright discusses the book's compilation; female chefs talk about, among other things, male chefs; Peter Constantine and Spalding Gray on the newly discovered Chekhov stories; locksmith Joel Kostman and his *Keys to the City.* 11/25: Tony Kushner on his adaptation of *A Dybbuk* at the Public Theater; Joshua Wesson, proprietor of Best Cellars, offers tips on what goes best with holiday fare; Murray's Steve Gold and D'Artagnan's Ariane Daguin tell you how to pick a bird; pianist Jeffrey Siegel talks about Mozart and friends. 11/26: Punny guy Richard Lederer knocks around the English language; June Havoc reminisces about vaudeville; Alfred Portale shares recipes from his *Gotham Bar and Grill Cookbook;* Laurel Kendall, curator of "Drawing Shadows to Stone" at the Museum of Natural History, on photographing North Pacific peoples. 11/27: Art Spiegelman, Jules Feiffer, and Stephen Kroninger on their new children's books; Simon Louvish talks about *Man on the Flying Trapeze: The Life and Times of W. C. Fields;* Stephen Jay Gould discusses his *Questioning the Millennium;* Errol Morris talks about being *Fast, Cheap, and Out of Control.* 11/28: John Updike on *Toward the End of Time;* Doris Lessing talks about *Walking in the Shade;* Timothy Garton Ash opens up *The File.* 12/2: Edward Grosvenor and his new book *Alexander Graham Bell: The Life and Times of the Man Who Invented the Telephone.* 12/4: Journalist John Hess expands further on what's wrong with the world at large. 12/5: Orlando Patterson discusses *The Ordeal of Integration: Progress and Resentment in America's "Racial" Crisis;* listener call-ins on topics of the day. Leonard Lopate hosts. WNYC, 820 AM.

Symphony Hall With June LeBell—at 8 P.M. 11/25: Mozart's *Linz Symphony;* Thompson's *Louisiana Story.* 11/27: Beethoven's Symphony No. 7 in A; Ives's *Symphony, New England Holidays: Thanksgiving and Forefathers' Day.* 11/28: Lully's *Le Mariage Forcé: Suite;* Rubinstein's Piano Concerto No. 2 in F. WQXR, 96.3 FM.

Over the River and Through the Woods—11/27 at 2 P.M.: Garrison Keillor teams up with Philip Brunelle and the Ensemble Singers for an exploration of the Thanksgiving experience in poetry and song. WNYC, 820 AM.

We Gather Together—11/27 at 7 P.M.: The story of Thanksgiving drawn from three centuries of music, diaries, and letters. Hosted by Lindsay Crouse. WNYC, 820 AM.

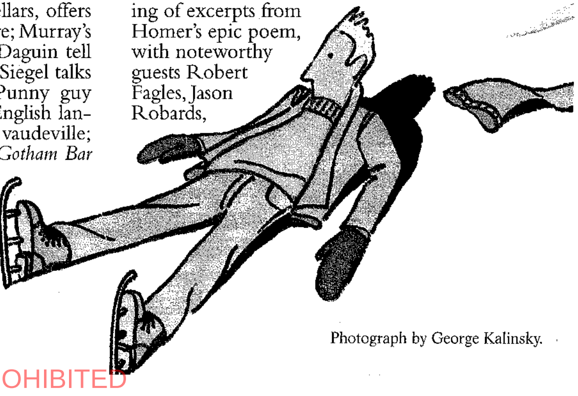
Casper Citron—11/29 at 10 P.M.: H.G. Kahn, author of *Luck and Chutzpah: Against All Odds,* attributes his escape from the Nazis to those two factors in his adventurous story; elite WWII British commando Peter Masters talks about *Striking Back: A Jewish Commando's War Against the Nazis; The Village Voice*'s Jennifer Gonnerman discusses *Gangs Behind Bars,* and their influence on other inmates; Dr. Douglas Labar explains the new breakthrough treatment for epilepsy. WOR, 710 AM.

The Lewis Burke Frumkes Show—11/30 at 8 P.M.: Stephen Pinker explains *How the Mind Works.* WNWK, 105.9 FM.

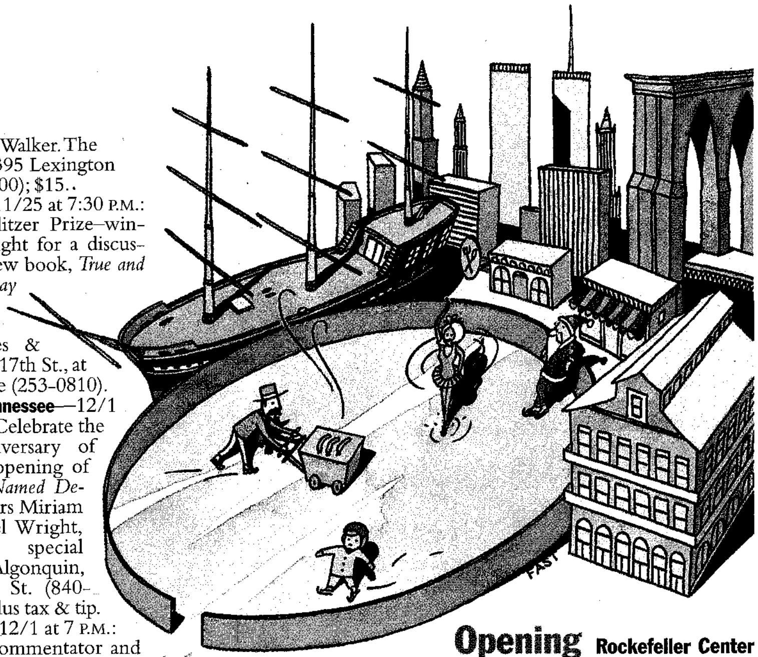
The Written Word

Robert Fagles—11/24 at 6 P.M.: A *Paris Review* Writers-at-Work interview in which Patricia Storace picks the brain of master of translation Robert Fagles in an in-depth interview. The 92nd St. Y, 1395 Lexington Ave. (996-1100); $10.

An Evening of *The Odyssey*—11/24 at 8 P.M.: A reading of excerpts from Homer's epic poem, with noteworthy guests Robert Fagles, Jason Robards,



Photograph by George Kalinsky.



Opening Rockefeller Center and Central Park's Wollman Rink can be uncomfortably public places for the novice skater, and uncomfortably congested for a Hamill refining her camel. Starting this Friday, though, both beginner and expert can find solace at the South Street Seaport's new outdoor rink. Through March (weather permitting), the ice will be open seven days a week. Admission for a two-hour session is a relatively low $7 for adults and $5 for kids, and lessons are available. Call 732-7678 for more information.

and Kathryn Walker. The 92nd St. Y, 1395 Lexington Ave. (996-1100); $15..

David Mamet—11/25 at 7:30 P.M.: Join the Pulitzer Prize–winning playwright for a discussion of his new book, *True and False: Hearsay and Common Sense for the Actor.* Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

A Tribute to Tennessee—12/1 at 6:30 P.M.: Celebrate the fiftieth anniversary of Broadway's opening of *A Streetcar Named Desire* with actors Miriam Cyr, Michael Wright, and other special guests. The Algonquin, 59 W. 44th St. (840-6800); $20, plus tax & tip.

David Sedaris—12/1 at 7 P.M.: The NPR commentator and humorist reads from *Holidays On Ice.* A Different Light, 151 W. 19th St. (989-4850).

Thomas Lux & Martha Rhodes—12/1 at 7:30 P.M.: The writers share billing at KGB, 85 E. 4th St. (505-3360).

Mark C. Taylor—12/2 at 6:30 P.M.: The critical theorist discusses *Hiding,* an exploration of contemporary ritual in postmodern society. Urban Center, 457 Madison Ave., at 51st St. (935-3592); $8.

Michael Scarce—12/2 at 7 P.M.: The coordinator of the Rape Education and Prevention Program at Ohio State reads and discusses his book *Male on Male Rape: The Hidden Toll of Stigma and Shame.* A Different Light, 151 W. 19th St. (989-4850).

Stan Fischler—12/3 from 6 to 8:30 P.M.: Train man and Emmy Award–winning sportscaster launches his latest effort, *The Subway: A Trip Through Time on New York's Rapid Transit.* New York Transit Museum, Brooklyn Heights (718-243-3060).

Attention Dharma Bums!—12/3 at 8 P.M.: A finger-snappin' happening of rhythm and words to celebrate the first-time publication of Jack Kerouac's *Some of the Dharma* with cats Willem Dafoe, Karen Allen, David Amram, Sonic Youth's Lee Ranaldo, 10,000 Maniacs' Rob Buck, and many more. The Poetry Project, St. Mark's Church, 131 E. 10th St. (674-0910); $12.

Greg Hewett & Alfred Corn—12/4 at 7 P.M.: A poetry reading with the *James White Review* editor, Hewett, sharing from *To Collect The Flesh* and acclaimed poet Corn reading from *Present.* A Different Light, 151 W. 19th St. (989-4850).

Lectures and Panels

Kim Hunter: Memories of *A Streetcar Named Desire*—11/24 at 6:30 P.M.: The actress who originated the part of Stella Kowalski on Broadway reminisces about Tennessee Williams, the original Broadway production, and the film, for which she won an Oscar. A screening of *Streetcar* will follow. The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (870-1630); free tickets (only two per person) distributed starting two hours before event at the plaza-level information desk.

National Weather Disasters—11/25 at 7:30 P.M.: Stanley Changnon discusses meteorological mishaps and natural disasters in America in his talk entitled "Flooding in the Midwest: A Recurring and Worsening Problem?" New York Academy of Arts and Sciences, 2 E 63rd St. (838-0230).

No Sense of Place: Technology, Community & Intimacy Redefined—11/25 at 8:30 P.M.: Dr. Joshua Meyrowitz, author of *No Sense of Place: The Impact of Electronic Media on Social Behavior,* continues the six-part series "Technology: Blessing or Curse?" Call to register. The Jewish Theological Seminary, 3080 Broadway, at 122nd St. (678-8996); $15.

Urban Genealogy: How to Conduct Architectural Research—12/1 at 6 P.M.: "The Architect" is the third focus in a five-part course explaining how to unearth detailed information about NYC buildings through standard texts, guidebooks, and periodicals. Municipal Art Society lecturer Anthony W. Robins traces the steps of the urban designer. Municipal Art Society, 457 Madison Ave., at 51st St. (935-3960); $25.

Proust Literary Breakfast—12/2 at 8:30 A.M.: Join Harold Evans and guests Hugh Downs, Richard Howard, Daphne Merkin, Phyllis Rose, and Sam Tanenhaus for a stimulating breakfast panel discussion of the ruminative author and his work. Fred's at Barneys New York, 10 E. 61st St. (940-7480); $35.

Craig Hodgetts & Ming Fung—12/4 at 6:30 P.M.: Meet the designers whose multifaceted Los Angeles practice encompasses architecture, entertainment, and urban design. The talk will focus on their current projects, which include the E! Production Studio for the MCA Development Company and the American Cinematheque, Hollywood. Call for reservations. The Urban Center, 457 Madison Ave., at 51st St. (753-1722); $7.

Tours

Art Deco Midtown—12/3 at 12:30 P.M.: Architectural historian John Kriskiewicz visits the lofty towers that once dominated the New York skyline, including landmarks like the Waldorf-Astoria and the Chrysler and Chanin buildings, which were influenced by European design but are also uniquely American in their expression of "Jazz Age" culture and technology. Meet in the Daily News Building, 220 E. 42nd St. (935-3960) $10.

Historic New York Financial District—11/30 at 1 P.M.: Historian Joyce Gold leads a tour revealing what still remains of New Amsterdam and how this area evolved into the world's financial center. Sites include Federal Hall, Battery Park, Fraunces Tavern, the N.Y. Stock Exchange, and a

Illustration by Ingo Fast.

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Romantic Greenwich Village (at 11:30 A.M.) & Brooklyn Heights (at 2:30 P.M.)—11/29 and 11/30: Separate walks highlighting each neighborhood's enchanting hideaways and the famous romantic sites associated with the trysts, weddings, and proposals of prominent figures like Marilyn Monroe, Bob Dylan, and Woodrow Wilson. Call for reservations and meeting place (465-3331); $12 for one tour, $20 for both.

Annual Thanksgiving Multiethnic Eating Tour—11/28 at 1 P.M.: Give thanks for the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Learn of the "land of the immigrants" while munching on everything from plantains and pickles to dim sum and fresh mozzarella. Meet at the SW corner of Essex and Delancey Sts. Call for reservations (439-1090); $12.

Greenwich Village—11/29 at 1 P.M.: A walk through New York's unique and legendary home to artists, writers, and radicals, with a special emphasis on the history and architecture of the area. Stops include the Jefferson Market Courthouse, St. Luke-in-the-Fields-Chapel, the homes of Aaron Burr, Edith Wharton, and e.e. cummings. Meet at Washington Square Arch (439-1090); $9.

New York Old & New—11/30 at 1 P.M.: Discover the fascinating history, architecture, and people of Lower Manhattan, the island's first area of settlement and today's thriving financial center. Meet on the front steps of City Hall (439-1090); $9.

The East Village—11/30 at 2 P.M.: Once the farm of Dutch governor Peter Stuyvesant, the East Village was and is New York's most constantly changing neighborhood. From the quiet 18th century to the counterculture of the 1960s, this tour, like New York, is full of surprises. Meet at Astor Place in front of the old-fashioned IRT #6 subway kiosk. (969-8262); $10.

Pre-Holiday Garment Center Shopping Tour—12/2 & 12/4 at noon: Shop and save on a guided tour of New York's legendary garment district. An afternoon of great bargains, unadvertised specials, and holiday haggling. Meet in Herald Square Park, Broadway between 34th and 35th Sts. Call for reservations (370-4214); $10.

John Lennon Memorial Walking Tour—12/6 and 12/7 at noon: In memory of the artist's death on December 8, this walk covers a dozen sites made famous by the Fab Four and visits some of Lennon's favorite West Side haunts. Stops include Strawberry Fields, the Ed Sullivan Theatre, and the Dakota. Call for reservations and meeting place (465-3331); $12.

Metropolitan Opera Backstage—Weekdays from 10 A.M to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call for reservations and times (769-7020); $8.

Exhibitions

Assignment: Rescue—11/23 through 3/29: "The Story of Varian Fry and the Emergency Rescue Committee" exhibit showing at The Jewish Museum commemorates Varian Fry, an American relief worker responsible for rescuing nearly 2,000 Jews and opponents of the Nazis, including Marc Chagall, André Breton, and Hannah Arendt, from Vichy France during World War II. Though Fry's efforts are not as well known as those of Raoul Wallenberg and Oskar Schindler, his accomplishments constitute one of the most riveting chapters of the Holocaust period. The exhibit is composed largely of historic photographs, artifacts, and related works of art. The Jewish Museum, 1109 Fifth Avenue, at 92nd St. (423-3200); $7.

THE IRISH IN AMERICA
CONTRIBUTIONS BY
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EDITED BY MICHAEL COFFEY • WITH TEXT BY TERRY GOLWAY

In Print

The Pluck of the Irish

In many ways 1997 has been the year of the Irish. From Frank McCourt's Pulitzer to Tony Blair's apology from the Brits to that smarmy Riverdance, Ireland has been high in America's thoughts. And now we have *The Irish in America*—a collection of essays that attempts a broad social and historical overview of the lives of Irish-Americans. In "Scraps and Leftovers: A Meditation," the newly ubiquitous McCourt speculates on the decision by the Irish to stay away from the American countryside and instead camp down in crowded northeastern towns: "Look at what the land had done to them in Ireland. They'd stay in the big cities, never again be victims of the treacherous spud." Examining their families' lives, Irish-American writers as varied as Pete Hamill, Mary Higgins Clark, and Peggy Noonan piece together a cultural story that spans the period from the potato famine to the present day. Ultimately, though, it's the statistics that speak most starkly: At least a million people died during the famine; more than 60 ships sank with their often sick passengers en route to America; 60 percent of Irish children died before their 6th birthday in Boston from the 1850s to the 1870s, while infant mortality approached 80 percent during the same period in New York. The book (and its counterparts, an album of Irish music and a PBS documentary series) seems especially timely, considering the ultimate success of the Irish. Because of these immigrant triumphs, writer Terry Golway notes, "America late in the twentieth-century offered the Irish every reason to forget all that had come before." His book, though—and the numerous other Irish-American projects in the works—are prompting us to remember instead.

ONDINE COHANE

Photograph by Steve Wisbauer.

Holiday Garden Railways Exhibition—11/28 through 1/4 from 10 A.M. to 6 P.M.: While it might be chilly outside, inside the New York Botanical Garden, it's, well, balmy. But you can still enjoy the large-scale model railway trains as they wind through tunnels, over bridges, and right by reproductions of NYC landmarks. Good clean holiday fun in the Bronx. The New York Botanical Garden, 200th St. and Kazimiroff (Southern) Blvd. (718-817-8616); $3.50.

Mechanical Marvels: Invention in the Age of Leonardo—Through 3/1/98: This exhibit brings the "Renaissance of the Machine" that swept Europe in the fifteenth century back to life with large-scale silk-screen reproductions of original drawings, 50 remarkable working models, and a number of multimedia and virtual-reality stations. The show concentrates on the inventions of Filippo Brunelleschi, Taccola, Francesco di Giorgio, and Leonardo da Vinci. On view at the Liberty Street gallery at the World Financial Center. Tues.–Fri. 11 A.M.–6 P.M., Sat. and Sun. noon–5 P.M. (945-0505); $6.

Ambush in the Streets—Through 12/6: A collection of Jules Backus's photographs concentrating on *pochoirs*, Paris's constantly changing works of stencil and site-specific wall art that range from whimsically indulgent to wickedly political. It is on view at Cooper Union's Herb Lubalin Study Center for Design and Typography, in the Historic Foundation Building, 7th St. and Third Ave. (353-4214).

Events

Victorian Holidays at the Botanical Garden—11/28 through 1/4 from 10 A.M. to 6 P.M.: Enjoy music, ribbons, lights, and colorful model trains at the New York Botanical Garden's "Victorian Holidays" festivities in the Bronx. Visitors are sure to enjoy "A World of Plants," housed within the Enid A. Haupt Conservatory's crystal palace, and the annual "Holiday Garden Railways Exhibition." With a stunning 30-foot holiday tree, it is indeed a winter wonderland like no other. The New York Botanical Garden, 200th St. and Kazimiroff (Southern) Blvd. (718-817-8616); $3.50.

The Winter Garden Lighting Ceremony—12/1 at 5:30 P.M.: When the switch gets thrown at the World Financial Center Winter Garden, 100,000 cascading lights will illuminate the glass atrium and its sixteen live palms, the P.S. 234 200-voice chorus will sing with joy, and even Santa will take a break from his busy schedule to listen to requests. A continuing festival of December events will ensue. West St. between Vesey and Liberty St. in Battery Park City (945-0505).

NYC Fire Museum Art Show—12/3 from 7 to 10 P.M.: The "Art of Fire" show features the work of active and retired firefighters as well as other artists who have developed fire-related themes. A reception with cocktails and entertainment will accompany the exhibition. To benefit the New York Firefighters' Burn Center, the Widows and Childrens Fund, and the Fire Museum. 278 Spring St. (691-1303); $25.

Fraunces Tavern Museum Open House—12/4 from 10 A.M. to 4:45 P.M.: Commemorate the 214th anniversary of George Washington's farewell to his officers after the Revolutionary War, and the 90th anniversary of the opening of the Fraunces Tavern Museum. Festivities include concerts and performances, as well as a "pay as you wish" admission fee. 54 Pearl St. (425-1778).

Sports

Football—**GIANTS:** There are a lot of stories about the Giants this year, but chief among them has to be fullback Charles Way. Used less often in the Reeves era than Steven Seagal's library card, Way has since become the go-to-tank in the Jints' backfield. Said Coach Fassel: "I wouldn't trade him for any fullback in the league." 11/30: vs. Tampa Bay at 4 P.M. (FOX). **JETS:** Uh-oh. Foley is down, which means the ball goes back to back-up, um, former-starter . . . wait, just what do we call Neil O'Donnell now anyway? Whatever the semantics, O'Donnell needs to once and for all make a name for himself as the Jets quarterback or he'll be ex-Foley-ated for good. 11/30: at Buffalo at 1 P.M. (NBC).

Hockey—Roughly a quarter of the way through the season, the tri-state portion of the Atlantic division so far looks like this: The Devils are overachieving, featuring a smothering defense and ignoring the distractions of unsigned stars Bill Guerin and Scott Stevens. The Rangers have spent too much time thinking about what might have been (Mark Messier, Joe Sakic) and not enough time being what they should be: a better-than-.500 hockey team. The young Islanders, on the other hand, need to stop trying to find themselves and start finding the net. New ownership and a bullying GM haven't helped them to focus much. **RANGERS:** 11/25: vs. Vancouver at 7:30 P.M. (MSG); 11/26: at Islanders at 7:30 P.M. (MSG); 11/28: at Buffalo at 7:30 P.M. (MSG2); 11/30: at Florida at 1:30 P.M. (MSG). **ISLANDERS:** 11/26: vs. Rangers at 7:30 P.M. (SC); 11/28: at Philadelphia at 1 P.M. (SC); 11/29: vs. St. Louis at 7 P.M. (SC). **DEVILS:** 11/26: at Anaheim at 10:30 P.M. (SC); 11/28: at San Jose at 10:30 P.M. (SC); 11/29: at Los Angeles at 10:30 P.M. (SC).

Basketball—**KNICKS:** There is only one reason for all these ridiculous trade rumors regarding Sacramento's Mitch Richmond: The media are bored. Bored with the static-free Knicks and their "chemistry" and "selflessness" and "team play" and all the other commendable qualities that make for dry-as-Sherry storylines but oncourt success. 11/28: at Detroit at 8 P.M. (TNT); 11/29: vs. Phoenix at 7:30 P.M. (MSG). **NETS:** It's hard to really judge a team whose locker-room resembles a hospital ward, but at least we're getting to see the bench. Michael Cage, he of Clippers fame, and Sherman Douglas, who, like Mario Cuomo, has done nothing since his success in upstate New York, have been enjoying a small renaissance of sorts in New Jersey. Their contributions now mean that when the Nets are healthy they'll have dependable guys to go to late in the game. 11/25: at Golden State at 10:30 P.M. (SC); 11/26: at Phoenix at 9 P.M. (SC); 11/28: at L.A. Clippers at 10:30 P.M. (SC); 11/30: at Sacramento at 9 P.M. (SC).

New York Sevens Rugby Tournament—11/29: A one-day event sponsored by the New York Rugby Club and held on Randalls and Wards Islands. Teams from as far away as Lithuania and Australia will compete in a fast-paced, seven-a-side version of the sport. Call the club's hot line, at 988-9201, for information.

Central Park Moonlight Ride—11/29 at 10 P.M.: The safest way to see the park at the best time to see it. Bring your bike or your skates and something warm to wear. Meet at Columbus Circle. Call the Time's Up hot line for information: 802-8222.

Online

***New York* Magazine on the Web**—Wondering where to click? Well, the online reviews have moved online to "Stephanie's Surf Report" in the "Today" section of our home page (www.newyorkmag.com), with links to the latest Web picks. This week's report features sites that test your sweets-smarts, help answer that plaguing "What movie was she in?" question, and provide an alternative to the harrowing prospect of facing a Toys 'R' Us aisle in December. Also, see how the Web has reinvented that overstuffed drawer most businesses refer to as the lost and found, and decide whether the NBA scores with its shot at the Net. Check back every weekday for a new review.

Elsewhere on our Website—Vanessa Grigoriadis tells you what to do in "Vanessa Takes Manhattan," stroll through the neighborhood in "50 Ways to Love the East Village," and see the first of our critics archives, with all of David Denby's 1997 movie reviews online. And don't forget to check out the selected features from the magazine, expanded, searchable "Cue" listings, Gotham, New York trivia (people really do win!), and so much more. *www.nymag.com*

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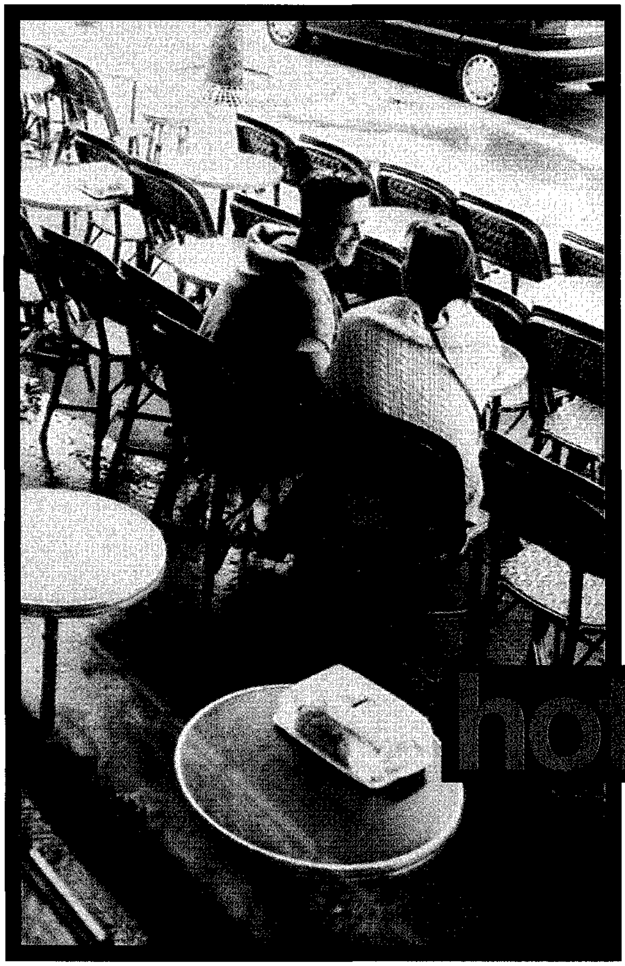

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Children's Events

Macy's Thanksgiving Parade—The tradition began inauspiciously in 1924 when a handful of employees had the idea of celebrating the season. Seven decades later, the parade requires the voluntary services of 4,000 Macy's employees. New balloons this year include Arthur, the beloved aardvark of television and book fame, and a three-character triad balloon from Nickelodeon's *Rugrats*. Line up along the parade route, which starts at the American Museum of Natural History on the Upper West Side, proceeds south on Central Park West to Columbus Circle, then goes down Broadway to 34th Street. 11/27, 9 A.M. to noon.●●

Festival

A Fall From Grace

Thirteen-year-old Rasmila's extraordinary real-life story of being demoted from temple-dwelling Nepalese deity to ordinary mortal—with homework assignments to worry about—is chronicled in *Kumari: The Living Goddess* at The Sixth International Children's Television Festival. Through December 14 at the Museum of Television & Radio.

Circus Tradition—A good excuse to visit the charming collection of ephemera at the **MUSEUM OF THE CITY OF NEW YORK** is a weekend of family events that relate to the current exhibit "Under the Big Top: Circuses in New York." 11/29 from 1 to 3, clowns from Big Apple Circus's Circus to Go perform, and kids are invited to participate in a treasure hunt. Theatre in Motion and the Central Park Urban Rangers present a musical called *The Promise of the Park: An Historical Musical Fantasy*—the story of how Central Park was created—11/30 at 1:30. And 11/30 at 3, Kevin O'Keefe opens his suitcase and a whole circus, "Circus Minimus," emerges. 1220 Fifth Ave., at 103rd St. (534-1672). Suggested contributions are $5, $4 seniors, students, and children, $10 families.●

Inflation Eve—The evening *before* the Thanksgiving parade, when character balloons are slowly inflated, has excitement, anxiety, and an element of surprise as new balloons make their three-dimensional appearance: the magic, in other words, with none of the made-for-TV quality of the big parade; 77th and 81st Streets are closed between Central Park West and Columbus Avenue—adjacent to the **AMERICAN MUSEUM OF NATURAL HISTORY.** 11/26 from 6 to 11 P.M.●●

Native American Thanksgiving—A free performance of *Harvest Play: Beyond the Thanksgiving Myth* tells the story of the first Thanksgiving from a Native American perspective. The plot revolves around a Native American boy living in New York City who gets transported back in time by an ancestral spirit. 11/28 through 11/30 at noon, 1:30, and 3. Heye Center Auditorium, **THE NATIONAL MUSEUM OF THE AMERICAN INDIAN,** 1 Bowling Green (514-3700).●●

Circus Arts—Lincoln Center's second event in the "Reel to Real" series, which pairs film with live performance, is "Circus to Go." W. C. Fields stars with Edgar Bergen, sidekick Charlie McCarthy, and a bunch of circus and vaudeville greats of the day in the 1939 flick *You Can't Cheat an Honest Man*. Also on the program are Fields in a juggling short, *The Great McGonigle*, and performers from Big Apple Circus's Circus to Go. 11/29 at 11 and 1. **WALTER READE THEATER,** Lincoln Center (875-5370); $8.50 adults, $5 anyone 16 or under. ●

Circus Posters—To celebrate St. Andrew's Day and a wonderful collection of Polish circus "Cyrk" posters (for sale), the **CONSULATE GENERAL OF THE REPUBLIC OF POLAND** hosts a bring-the-family arts festival. Expect fortune tellers, dancers, and chocolate. 11/29 from 10 to 2. 233 Madison Ave., at 37th St. (724-7722). ●●

IMAX *Nutcracker*—Set in present-day England, this sumptuous 3-D version of E. T. A. Hoffmann's tale of enchantment is beautiful to look at, but not because it's a ballet. It isn't. Forty-minute screenings are shown 11/26 through 1/6/98. **SONY IMAX THEATRE LINCOLN SQUARE,** Broadway at 68th St. (336-5000). Tickets are $9.50, $7.50 seniors, $6.50 kids.

O Tannenbaum—**THE METROPOLITAN MUSEUM OF ART** unveils its Christmas tree, a twenty-foot blue spruce, spectacularly decorated—as always—with a collection of eighteenth-century angels, cherubs, and groups of realistic crèche figures flanking the Nativity scene at its base. 1000 Fifth Ave., at 82nd St. (879-5500). Admission by suggested contribution: $8, $4 seniors and children.

The Secret Garden—**THEATREWORKS/USA** presents a musical of the Frances Hodgson Burnett classic about a spoiled and sullen child who grows inwardly when he discovers a magical garden. Promenade Theatre, Broadway and 76th St. (627-7373). 11/29 and 11/30 at 12:30, and 12/6 at 10:30 and 12:30; $18.50.

Earth Watch—Control the gush of a ten-foot geyser at a major new interactive exhibit about energy sources called "E-Quest: Exploring Earth's Energy," opening this week at **LIBERTY SCIENCE CENTER,** Liberty State Park, Jersey City (call 201-451-0006, ext. 475, for directions and further information). Admission $9.50, $8.50 students and seniors, $6.50 children ages 2 to 12.

Winging It—Freestyle Repertory Theatre, a group of fearless and accomplished improvisers, performs several shows each week that aren't specifically for kids but are nevertheless wildly entertaining for older children. **GROVE STREET PLAYHOUSE,** 39 Grove St., west of Seventh Ave. South (642-8202); $15, half-price for seniors and students (Wed. and Fri. nights at 10:30, shows are free).●

Dance Tradition—New York City Ballet performs George Balanchine's *The Nutcracker*—the standard by which all other *Nutcrackers* are measured. Through 1/4/98 at the New York State Theater, **LINCOLN CENTER PLAZA** (870-5570); tickets are $18–$72. (An additional $20 buys you a photo with a character from the show, which can be taken during intermission or a half-hour before curtain.)

Being There—Thirteen-year-old Victoria Confino, an actor-educator in period clothing, greets visitors to the new Confino apartment at the **LOWER EAST SIDE TENEMENT MUSEUM,** 11/30 and 12/14 at 3:30. 97 Orchard St., bet. Broome and Delancey Sts. (431-0233, ext. 210). Tickets are $7, $6 students and seniors, $3 children under 5.

Circus Anniversary—"Big Apple Circus 20 Years" is here for its hometown stint at **LINCOLN CENTER** through 1/11/98. Grandma, the beloved cross-dressing clown, is joined by the hilarious Bello Nock. Tickets are $10–$55 (307-4100).

Disney on Ice—*Hercules* once again battles the Cyclops and the Centaur and a bunch of other big-time hoodlums when the animated movie moves onto ice. The songs and the actors' voices are taken straight from the movie; the staging is an inventive reinterpretation with elaborate costuming and sets. **NASSAU COLISEUM** in Uniondale, N.Y., through 11/30 (210-935-3900).

Santa Sighting—Sixty-five years and still (high-) kicking: The **RADIO CITY MUSIC HALL** "Christmas Spectacular" is a beloved New York institution mingling innumerable costume changes, a living Nativity scene, and musical chestnuts. Through 1/4/98. 50th St. and Sixth Ave. (307-1000); $6–$57.

Circus Oz—The animal-free circus from Australia that mixes radical and traditional circus forms with funky live rock music was founded in 1977 "to defy the laws of theater and physics." Through 1/4/98. **THE NEW VICTORY THEATER,** 209 W. 42nd St. (239-6200); $10–$35.●

A Christmas Carol—Hal Linden and Roddy McDowall alternate as Scrooge in this vast production that lightly dusts the audience with snow. Through 1/4/98. **THE THEATER AT MADISON SQUARE GARDEN,** 2 Pennsylvania Plaza (307-7171); $25–$65.

Big Is Beautiful—On view at the **AMERICAN MUSEUM OF NATURAL HISTORY,** the ultimate subject matter for an IMAX movie: *Whales*. That's whales singing, whales loving (never in an X-rated way), whales eating, whales shepherding their young for thousands of miles, and whales inexplicably resting with their tails on high—for fun, maybe. Commune with your fellow brainy mammals. Central Park West at 79th St. (769-5200). Admission is $12 for adults and $8.50 for kids, which includes museum entry.

The Colors of Christmas—Four Grammy Award–winning artists, Peabo Bryson, Sheena Easton, James Ingram, and Pattie Austin, sing hit songs and traditional Christmas songs, accompanied by a full orchestra and gospel choir. 12/2 at 8. **CARNEGIE HALL,** 881 Seventh Ave., at 57th St. (247-7800); $17–$65.●

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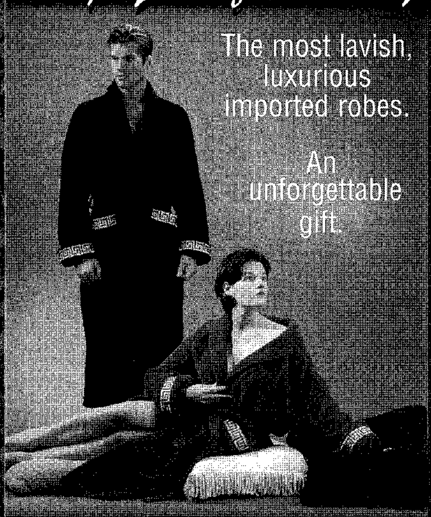
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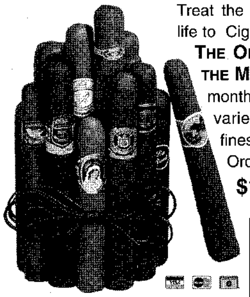

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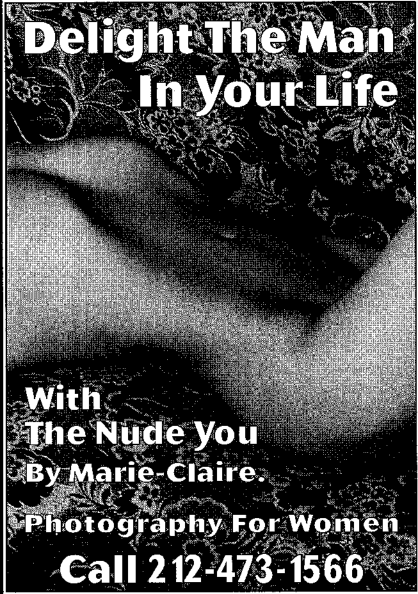

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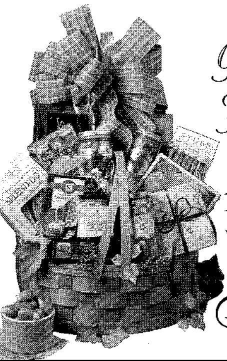

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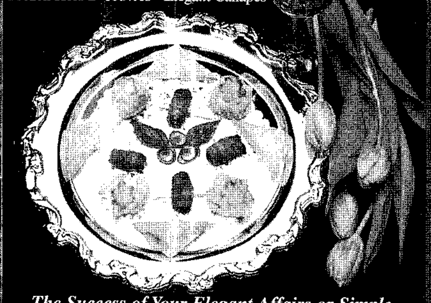

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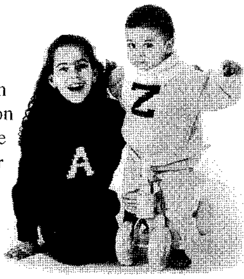

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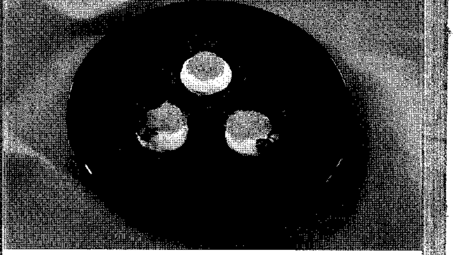

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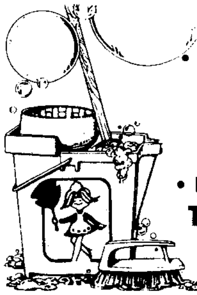

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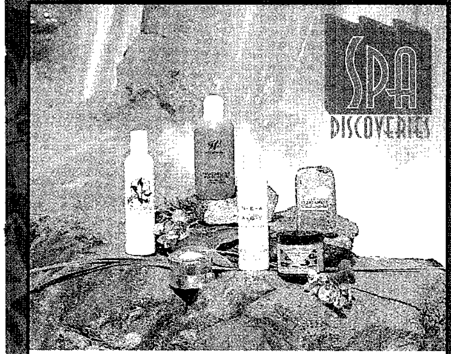

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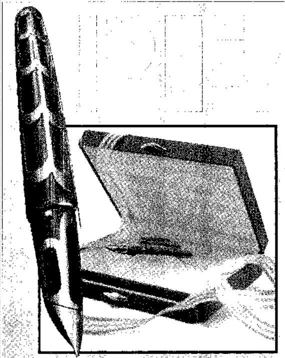

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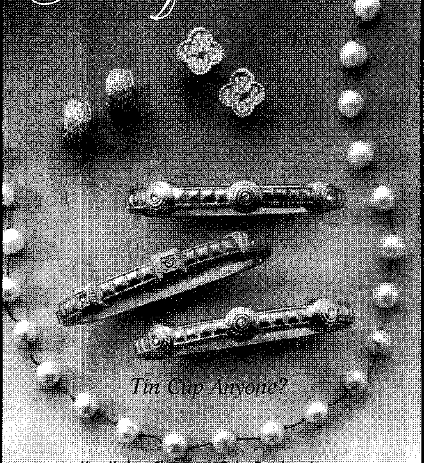

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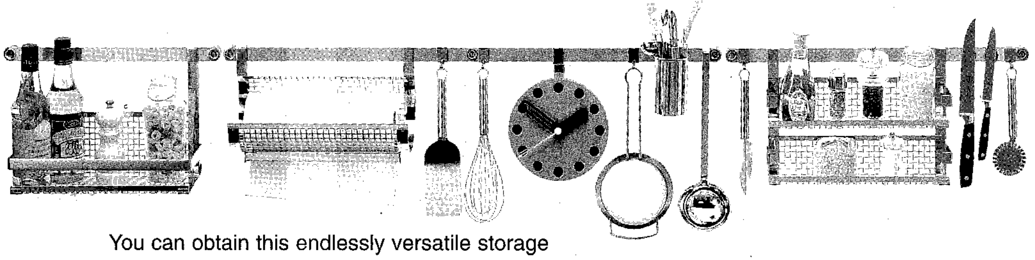

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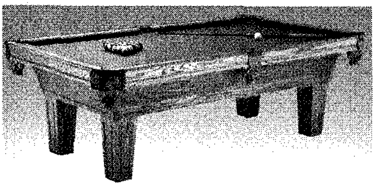

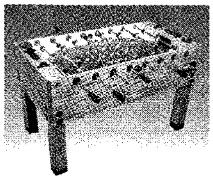

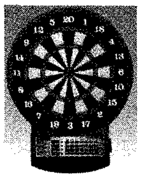

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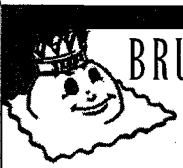

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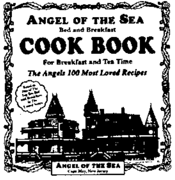

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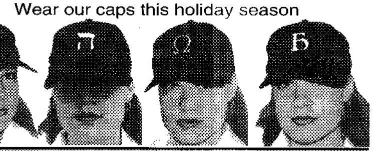

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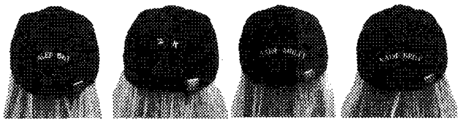

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Number		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
Section	E	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
	H	א	ב	ג	ד	ה	ו	ז	ח	ט	י	כ	ל	מ	נ	ס	ע	פ	צ	ק	ר	ש	ת				
	G	Α	Β	Χ	Δ	Ε	Φ	Γ	Η	Ι	Κ	Λ	Μ	Ν	Ο	Π	Θ	Ρ	Σ	Τ	Υ	Ω	Ξ	Ψ	Ζ		
	R	А	Б	В	Г	Д	Е	Ж	Э	И	К	Л	М	Н	О	П	Р	С	Т	У	Ф	Х	Ц	Ч	Ш	Ю	Я

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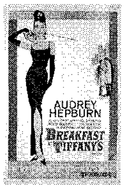

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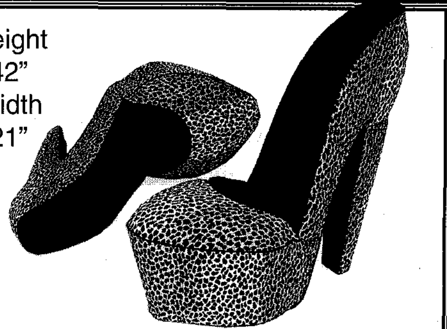

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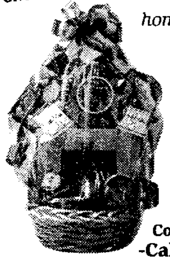

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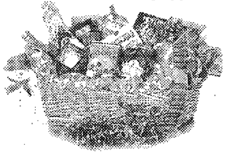

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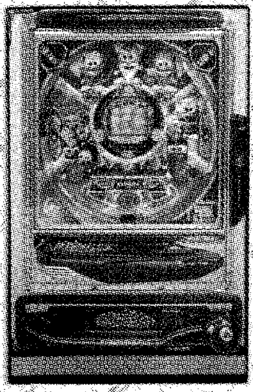

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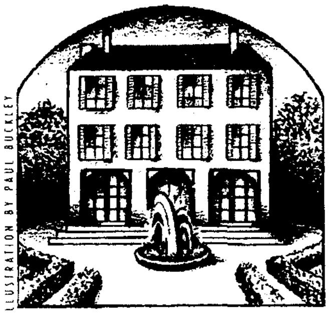

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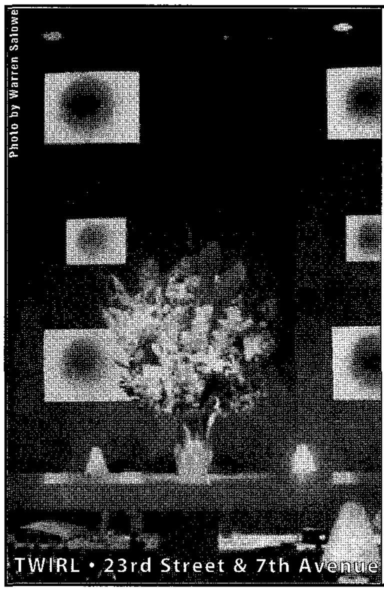

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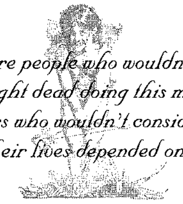

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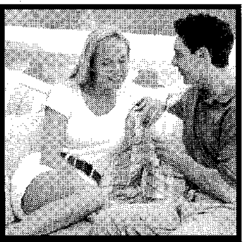

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Help! Doctor In The House?—A blond beauty (no kidding) suffering from painful heartache caused by loneliness, needs immediate medical attention. If you are a Jewish doctor (30-37) willing to make a house call to LI and able to prescribe just the right amount of hugs and kisses, please respond. Photo/phone. 9651 ✉

Latina Sweetheart Sought—By Jewish professional, 39, tall, handsome, sweet, kind, caring, affectionate, loyal. Seeks soul mate for a lifetime of hugs and kisses. 9595 ✉

Single White Male—40, 5'11", well-built, Italian, sincere, warm, passionate, handsome professional, seeking affectionate, sincere woman for relationship leading to marriage and family. Note/photo. 9642 ✉

Attractive, 33-Year-Old Latina—5'7", intelligent, outgoing, fun professional with good personality. Seeks confident gentleman, who is attentive and affectionate, 35-45, with a good sense of humor. Enjoys going to the theater, fine dining, movies and quality time for a sincere friendship. Send note and photo. 9624 ✉

A Nice Guy—A handsome, gentle corporate president/inventor, with much passion, humor, an old-fashioned romantic, kid at heart; muscular, 5'10", cultured, 43. Seeks bright lady under 37, for best friend, lover, for life. For reply, please, phone/photo a must. 9644 ✉

Jackson Hole, Wyoming—March 1998. Are you coming with me? 37-year-old Jewish female physician with strong sense of style and adventure, 5'5", slim - loves travel, outdoors, athletic. Seeks best friend and more with handsome Jewish male, 33-42 or so, with style and intellect. Send photo/note. 9581 ✉ ☎

Very Handsome—Single white male, 42, looks 32 (really), company president, nonsmoker, in great shape, nearly vegetarian, avid career, communicative, with great sense of humor and zest for life. Seeking very intelligent, attractive, health-conscious, sexy, slim, petite a plus, single white female, to 35, emotionally and financially secure, for a meaningful relationship. Photo, please. 9607 ✉

Former Male Model—Now businessman, 36, nice chauvinist with traditional values. Desires intelligent, warm, spiritual, passionate woman, 20-38, for relaxed dinners, sporting and concert dates, possible marriage and children. Prefer attractive, long-haired, shapely Italian/Spanish type (but not that important). Note/photo/phone. 9326 ✉

Handsome Millionaire Seeks Soul Mate—Looking for someone special to share a fantasy life filled with laughter, love, adventure and happiness. I'm 37, smart (Harvard), creative, successful, lucky, witty, down-to-earth, interesting and fun. Very blue eyes, big smile, athletic build, great shape. Stubbornly holding out for unique, smart, pretty, accomplished, confident, sexy woman (25-35) who will bring out the best in me. Note/photo. 9242 ✉

Sincere, Handsome Jewish Male—35, seeks female with complementary qualities and a sense of humor. Interests include tennis, theater...with openness for new pleasures. Note/photo, please. 9576 ✉

Surprise Yourself—29, 6'1", very good-looking - sharp, slim and fit, Jewish, nonreligious, unusually successful. Enjoys skiing, boating, rollerblading, great restaurants and NYC. If you're a 5'6" plus, normal, lovable, very skinny, witty, classy, sophisticated, independent young woman who enjoys doing things - don't be shy. You'll be surprised! Full-length photo/note. 9562 ✉

Can't Dream Alone—Any special women out there? Start with 28-38. You are good-looking, in-shape, smart, spontaneous, and be a person. I am 5'8", athletic, bright, cultured and good-looking. I enjoy travel, music, theater, sports, romance and life. I am a very successful businessman and an actor. Let's dream together. Note/phone/photo. 9571✉

European (Polish) Born Jewish Male—70, 5'5", no children, slim, educated, employed, cultured, worldly, multilingual, Manhattan, seeks slim, cultured, nonsmoking Jewish female, 50s-mid 60s. 9566 ✉

Attractive, Elegant, Jewish—Professional woman, 5'7", 50s, intelligent, witty, sincere, exciting. Loves travel, fine dining, theater, mutual spoiling. Seeking quality Jewish male counterpart (57-62). Note/photo. 9594 ✉

New To NYC—Male Ivy MD, 35, 5'11", seeks bright, pretty Jewish female. Tennis/skiing a plus. Note/photo. 9592 ✉

Have You Lost Millions—To your ex-wife or to a bad business deal recently? Do your children no longer speak to you? Are you estranged from your family? Do you feel that you are a victim of the universe? Looking for a beautiful, powerful, professional woman, early 40s, to make you feel even worse? Look no further - I'm the one! 9574 ✉

Reliable—Handsome, wry, down-to-earth, Ivy, in the arts, (212), young, fit 49, 5'11", reflective, kind, informal. Loves books, nature, music, good talk. Seeks warm, bright, gentle Manhattan woman, 30s-40s, with depth of spirit, matching good looks and heart, for just the very real thing. Hugs too. Recent photo/note of substance (no form letters), please. 9609✉

Pretty Manhattan Bookworm—Red-haired lady, 58. Reads Richard Ford and John Irving, plays Scrabble, has season tickets to Patriots and Ravens. Seeks male, 52-62, with similar interests. Note. 9604✉

'Twas A Month Before Christmas—And all through these pages/The same ads are placed you've seen through the ages/The words in this ad were chosen with care/With hopes that this missive my soul mate would see here/On movies, on beaches, on soccer and biking/On dancing, romancing, dining and hiking!/Now away to the letter that you must write/Be smart and pretty, happy and bright/Be ready for friendship, marriage and more/A north Jersey guy, I surely won't bore/I'm age 47, with a full head of hair/Just 'cause I'm 5'7", I know you won't care/Include current photo with your note that's handwritten/And with your response, I hope to be smitten! 9631✉

Enlightened Long-Stem Flower—Pretty, brainy, zainy, desires down-to-roots, 60s plus, intellectual, creative gentleman partner with wit and charm. 9643 ✉

Just Moved Back To NYC—Very pretty, divorced psychotherapist and writer, mid 40s, mother of one, independent thinker, looking for exclusive (if not committed) relationship with attractive man of integrity and a sense of humor. Photo. 9577✉☎

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Beautiful MD—27, tall, slim, seeks her soul mate. Photo. 9600 ✉

Sweet Smile—Kind heart, full of life. Professional female seeks nonreligious Jewish professional male, late 40s plus. 9593 ✉

44-Year-Old, Divorced Asian Female—Looking for male friend and companion, age 35-55. I like hiking, movies, museums and dining out. 9573 ✉

Unbelievable!—So attractive. So warm and sexy. So vivacious and physically fit. So why is this Manhattan denizen, otherwise so engaged in life's joys (theater, art, travel, tennis) and her high-profile career, alone? A mystery? No. Apparently it's hard to find a gentleman in his 50s - good-looking, successful, healthy in mind and body, and fun. Unbelievable. 9640 ✉

Are All The Good Guys Taken?—I am 5'2", incredibly cute, a Jewish professional with exercised mind as well as body. Seek extremely handsome, 34-40 male professional, 5'8" plus, fit, fun and athletic. Golf and tennis a plus. Must be willing to lie about how we met. Photo a must. 9649 ✉

Adventurous Brunette—Sexy, slim, outgoing professional, 30s, witty, passionate. Enjoys the outdoors, biking, skiing. Seeks athletic, outgoing, down-to-earth professional male, 30-45, with sense of humor, strong character, integrity, interested in a serious relationship and sharing life's pleasures. Photo/note. 9635 ✉ ☎

Intelligent, Athletic, Tall—Confident, good-looking, in-shape Jewish man, 38, seeks good-looking, bright, slim Jewish woman, 30s. Be unpretentious and adorable, with a great sense of humor to match my own. Note/photo a must. 9579 ✉ ☎

Sleeping In Huntington—6', light hair, light eyes, professional male, mid 40s, athletic, enjoys travel, dining out, fireplace evenings and love of life. Looking for happy, sincere woman, at least 5'3", slender, who wants to enjoy life. Note/photo/phone, please. 9652 ✉ ☎

Single, White—60-year-old Manhattan business owner seeks 50-year-old, financially stable woman from Manhattan. Photo. 9614 ✉

Attractive, Multidimensional Female—Wants educated, fit, enthusiastic, caring male, 57-65. Include photo. 9583 ✉

Curvaceous And Vivacious Blond—Beautiful Manhattanite with a head for business, a zest for life, a heart of gold. If you, too, are a special someone - a young 45-60ish - successful and love to laugh, *please take the time to say hello.* A sexy mind a plus. Phone/photo. 9615 ✉ ☎

Athletic, Attractive, Passionate—About life. Single black female, 34, 5'8", seeks single male, any race, 35-50, 6' plus. We're both professional, financially well-off, adventurous, well-traveled, athletic and passionate. You love the country as much as you love the city, and feel comfortable in jeans or a suit. We will be lovers and friends for committed long-term relationship. No disease/drugs/drinkers/smokers. 9586 ✉ ☎

Easy Smile, Quick Mind, Soft Heart—Attractive, vibrant artist seeks her match: man of integrity and depth, late 40s-50s. Passion for culture, nature, self-discovery earns bonus points. 9599 ✉ ☎

All-Around Great Guy—Adorably handsome Jewish male, 35, baby blues, 5'11", fit, funny, warmhearted doc, seeking a nonsmoking woman, 25 plus, who is sweet, smart, sexy, and looking for a lifetime full of love and laughter. Sincere responses only, please. Response with a photo guarantees a reply. Give this one a shot... You never know. 9626 ✉

All I Want For Christmas—Is a tall, handsome, well-established, fun-loving, caring, trustworthy (no head games), spontaneous man to sit by the fire, roast chestnuts and ring in the New Year with romance, fun and friendship. Me: professional, 26, 5'7", dirty-blond hair, icy blue eyes, 130 lbs, sexy, with all the right curves. Respond note/photo. 9638 ✉ ☎

Great Smile, Eyes To Match—Radiant, very pretty, slender, single Jewish female, 42. Successful professional. Affectionate, vivacious, funny, compassionate. Laughter is key. Likes skiing, tennis, theater, golf, reading. Easygoing, has integrity, confidence. Seeking single/divorced Jewish male, under 54, excited about life and ready for relationship with intriguing lady. Note/photo appreciated. 9647 ✉ ☎

Dark-Haired Beauty—Former model (35, tall, svelte), with own business, East Hampton home, interested in meeting very attractive, financially successful gentleman, 35-45. Photo exchange. 9598 ✉ ☎

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Handsome Italian—32, 5'8", educated, secure, sincere, fit, family-oriented, seeks female: 22-34, Italian, educated, very pretty, fit, marriage-minded. Photo. NJ. 9606 ✉

Nifty Lady - Lots Of Fun—60, professional, slim, attractive. You are sane, 60s-70s. 9641 ✉

Attractive Japanese Career Woman—Warm, caring, who enjoys tennis, golf, art. Seeks professional, kindhearted, intelligent, sincere, nonsmoking male, 38-50, for a meaningful relationship. Note/photo a must. 9587 ✉

Gay White Female—35, pretty, fun, high-energy professional, seeking feminine woman. Skiing/golf a big plus. Must know how to laugh and enjoy life. 9620 ✉ ☎

Genuine, Pretty, Petite—Eclectic female seeks male soul mate, 60-67, who is affectionate, fun-loving, intelligent and successful, to share life's experiences, travel, cozy evenings at home and each other. Sense of humor a plus. 9618 ✉ ☎

Professional, Established—48, divorced white male, nonsmoker, athletically fit, concerned, caring, emotional man. Would like to meet a Southern or Midwestern comfort lady, career minded, 35-42 - a mature flower, to share some humor, friendliness and philosophy in the journey of life. Picture please. 9612 ✉

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Smart, Pretty, Flexible—Seeks short, sexy, independent businessman. 9611 ✉ ☎

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My Tennis Pals Say—I look like Helen Mirren. My friends say I cook like Julia Child. My patients say I'm warm and wonderful. My mother says "why aren't you settled down?" Help! Where is the kindhearted and cool-headed man, to 67 years, who will come to the rescue of this slim, petite European-born woman? Note and photo, please. 9596 ✉

Successful, Handsome—6'2", 38, looking for that special someone for a committed relationship. Photo/phone. 9565 ✉

Attractive Female Attorney—Late 40s, with passion for golf, travel and culture, seeks unattached, successful, sophisticated man, 50ish and catless. Photo preferred but sense of humor a must. 9648 ✉

Attractive Latin Lady—Educated (49). Grown kids. Loves hugs, kisses, nature, museums and your company. 9601 ✉

Gay White Male—51, looking to share a table for two, as well as life's ups and downs. Sense of humor and sincerity important. Note/phone number. 9619 ✉

Female Indiana Jones—(914), glamorous, accomplished, young 47, single white female, fit, breeding, happy, honest, popular, pet owner, great hostess, slightly offbeat - seeks similar, kind, accomplished man, 40-65, for holiday parties, fun, friendship first. 9639 ✉

Animal Lover—City/country. Seeking well-bred woman, Wasp, 50ish. 9617 ✉

Beautiful Blond—Child of the '60s, Jewish, sexy, jazz dancer, seeks primitive yet cool gentleman. Photo a must. 9570 ✉

Rescue Me From My "In" Box—Female, slim, 5'9", hazel-eyed brunette seeks tall, good-looking fellow to take her from work to play. Should have good sense of humor, love movies, music, sports and outdoors. Photo. 9636 ✉

Gay White Male—Very young 50, successful, bald and attractive, well-kept body and soul, would like to meet someone, 36-49. Loves to travel and entertain and just have some romantic evenings at home. A fun, serious personality wanted. 9628 ✉☎

Extremely Silly—Professional male, 30, 5'5" (vertically challenged), seeks sharp-witted, humor-loving match to sing the Mr. Ed theme song and argue about religion. Note/photo. 9590 ✉

Hey, Big Guy—Large man (5'10", 190 or more) wanted by sexy, voluptuous, warm, wealthy 30-year-old woman. Please be financially successful, commitment-minded and ready to be spoiled with unlimited love and affection. 9634 ✉

Dark-Eyed Beauty—Italian, 5'2", 35, full of life, MBA candidate, looking for successful, down-to-earth Catholic man with no dependents, who wants a family. Note/photo. 9630 ✉

Handsome White Male—31, Harvard MBA, likes museums, exercise, travel. Seeks attractive white/Asian female. 9584✉

Very Attractive, Active Woman—Professional, 48, seeks similarly reflective, secure, passionate man, 45 plus. Keen about theater, dance, film, family life. Photo. 9603 ✉

Attractive, Sweet And Sexy—Single Jewish female, 30, 5'2", 100, seeks single Jewish male, 27-42. If you are kind, genuine, hard-working and spontaneous, please send note. Photo? 9632 ✉

Athletic Attorney—Single Jewish male, 36, 5'11", 175, enjoys outdoor activities, working out, travel, dining out and music. Is seeking attractive, physically fit single female, 25-35, who is caring, sincere and emotionally mature, for long-term relationship. Note/photo/phone. 9646 ✉

Handsome Man Is Seeking A Woman—Who not only knows that looks are sexy, but what they have to offer is even sexier to me. I am a 35-year-old professional, successful "lion" who is courageous and strong, yet I like to cuddle like a "kitty cat" and have the passion power of a "tiger". You are a vivacious, classy yet sassy Jewish female, 23-31, with a dynamic smile. I take pride in how I feel, look and care for others. You, on the other hand, should be sensuous and high on life, with emotions and integrity. Looking sexy should be second nature. Letter/phone/photo, please. 9578 ✉ ☎

New Year's Morning Alone?—'98 resolution of voluptuous, long-haired, over-50 NYC widow: one-man woman, knows how to make her new love happy. Desire monogamous, single, 49-59, quality guy with hair. Note/phone/photo. 9582 ✉

Good Woman—Pretty, do-good exec, diverse interests, hopes for amusing, tallish, handsome, brilliant, accomplished, ethical single man, 55-68. RSVP. 9629✉

Looking For Someone Special—To share life's adventures, love and laughter. Pretty, young-looking, blue-eyed blond, 43, very fit, with an upbeat personality and a captivating mind. Seeking a professional man, 40s, attractive, who enjoys intelligent conversation, is warm, passionate, adventurous and has integrity. If you're looking for a serious relationship, then let's explore the 21st century together. Photo/note, please. 9564 ✉

Quality Woman—Warm, beautiful, petite, unpretentious, highly intelligent, emotionally secure, a youthful 42, in search of a quality guy with intellect, integrity, sense of humor, for friendship and perhaps to enjoy the rest of our lives together. Letter/home phone needed. 9567 ✉ ☎

Good-Looking—25, 5'7", successful professional Jewish male - enjoys theater, art, tennis, scuba diving. Would like to meet compatible woman for lasting relationship. Photo/note. 9602 ✉

Attractive, Tall, Elegant—Manhattanite, gracious, witty, engaging, enjoys music, opera, art, golf, financially and emotionally secure. Seeking accomplished man, late 40s-early 60s, sense of humor. 9613 ✉

Adventurous, Multifaceted—Single Jewish male, early 40s, 5'9", secure and successful entrepreneur, world traveler, in search of 29-39, single Jewish female of high character, who is healthy, attractive, thin, warm, playful, athletic, especially intelligent, enjoys who she is, her life choices and has strong relations with her family. Did I forget about being a bundle of fun? For compassion, companionship, commitment. Please send note, photo and phone to: 9440 ✉

Southern CT Gentleman—Handsome, successful professional, sincere, warm, passionate, romantic. Seeks attractive, caring, sensuous, traditional woman, 35-45, for a loving relationship. Photo. 9621✉

Younger Man—39, handsome, sweet, likes hugs and romantic evenings. Seeks older woman, 40-62, for romantic evenings. 9645 ✉

Our First Time—Attractive, gay Hispanic male, professional, 35, boyish-looking, 135, slender, medium height, considerate and supportive. Seeks white- or blue-collar male, husky, 190 and over, age 35 and over - for friendship or more. Closeted okay. 9585 ✉ ☎

Gay, Handsome And Smart—38, male professional, into film, theater, travel and romance. I'm 5'7", of healthy mind and gym body. Looking for a cute, healthy, in-shape, nonsmoking (35-40), enthusiastic guy for great dates and more. Note/photo/phone. 9622 ✉ ☎

Vail—If you're a single male and will be skiing 12/8-12/20, this woman, now divorced, is looking for friendship and romance on the blacks, for lunch or apres. Send note on how to meet in Vail - now or on the next trip. 9575 ✉ ☎

Shapely, Attractive Manhattanite—Brunette, Jewish (not religious), 5'5", refined and well-educated, nonsmoker, in health-care field, seeks principled, well-educated, divorced/widowed professional male, 47-53, with ability to commit. 9580✉

Brainy, Buxom Beauty—5'6", with long, dark curly hair, post-bohemian professional, warm and spirited, seeks man of superior intelligence, 45-60, who loves to laugh, dream and play. Note/photo/phone. 9588 ✉ ☎

Handsome Black Male—6'2", 50, 185 lbs, successful in business - enjoys tennis, golf and travel. Seeks 35-50, attractive, white, trim female with similar likes, for fun and romance. Note/photo. 9608 ✉ ☎

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

5'2", Eyes Of Blue—Adventurous, creative, affectionate, outdoorsy, slim/curvy, world-traveled, bilingual (French), 27, successful (nonprofit), smart (grad student), very pretty blond - seeks kind, fun, attractive Mr. Right. Note/photo/phone. 9552 ✉

Jewish J. Crew Man Wanted—For 26-year-old, dark-haired, green-eyed, slim beauty. You: handsome, 5'11" plus, 28-34, athletic, generous, romantic, professional, able to stand up to lively, spirited, well-traveled Australian (sounds American). I am a nurturing, sensitive, classy small business owner who wants to find soul mate that leads to dogs and kids. Note/photo. 9572 ✉☎

Gentleman, 35—Seeking intellectual lady to share mutual interests. 9650 ✉☎

Totally Charming—Pretty and bright young woman, 29, would like to meet a man who is great to go out with and, eventually, nice to come home to. 9625 ✉

Professional—33, aware Jewish male, 6'2", 190 lbs, with a good sense of humor - into tennis, skiing, film and travel. Seek vibrant, passionate woman for long-term relationship. Note/e-mail. 9591 ✉☎

Affluent Professional—34, Jewish, blond hair, hazel eyes, short and athletic, loves golf, exercise, travel and family life. Seeks an adventurous woman to explore life with. Note/photo/phone. 9501 ✉

All-Around Great Guy—Adorably handsome Jewish male, 35, baby blues, 5'11", fit, funny, warmhearted doc, seeking a nonsmoking woman, 25 plus, who is sweet, smart, sexy, and looking for a lifetime full of love and laughter. Sincere responses only, please. Response with a photo guarantees a reply. Give this one a shot... You never know. 9626 ✉

Anticipating—Your kiss. Kindhearted and genuine, single Jewish female, 34, slim, brunette, 5'4", pretty, professional and financially independent. Enjoys swimming, exercising, racquet sports, art, theater, movies, evenings by my fireplace and more. Wishes to meet a handsome, refined, intelligent, single Jewish male, nonsmoker, 32-42, who possesses an honest and caring personality...to love always. Note and photo, please. 9519 ✉

Attractive Jewish Woman—Mid 60s, from central New Jersey and Florida, seeks 65-plus mensch who enjoys life and a good matzo ball soup. 9448 ✉

Beautiful, Professional Jewish Lady—33, 5'4", looking for a man who is smart, successful, who wants to love and be loved ...who is tired of being alone and ready to settle down. Note/photo, please. 9449 ✉

Pretty Jewish Woman—41, East End LI, with beautiful 11-week-old baby boy, seeks Jewish man, 40-50, for great friendship, love. Am performing a Mozart piano concerto end of this month; perhaps we can meet then? Photo. 9559 ✉

Having Raised Kitties—This 44-year-old, single PE instructor is now ready to try kiddies. He is open, straightforward and tall, and has spent many years in summer camp. Interested in an independent, physically fit, active woman with a sense of humor. Please send note/photo. 9451 ✉

Been Looking For You—Successful businessman, single white male, athletic and 39, with established career, seeks a lady ready for a real and lasting partnership. He enjoys the best of NYC, adventurous travel, the outdoors, romantic moments and more. She should be a Christian lady, attractive and slender, petite, 25-35, energetic, independent and capable in her own way. She enjoys life's adventures, desires a partnership that grows continually with constant excitement and remains unafraid to make changes and commitments. She must share his desire to create something very special. She should immediately send him a note with recent photo and phone. 9516 ✉

Black Female Attorney—Seeks a warm, honest, clean-cut, attractive, tall, kind, successful and financially secure, single male under 40. You will be pleasantly surprised to meet this warm, genuine, slim, exotically beautiful and elegantly sensual, 32-year-old female attorney with great body, legs and smile. Legible note and recent photo, please. 9474 ✉

British/Scottish Lass Sought—Successful American gentleman, athletic, fit, 50s, looking for attractive female, British subject, 35-42, pretty inside and out, to share life's experiences, art, theater, travel, dining out, dining in, from riding boots to evening dress. This is first time. Would appreciate recent photo. 9459 ✉

Fireworks!—Lively, attractive brunette, performing arts entrepreneur, great cook, kind heart. Looking for intelligent, humorous, sexy man, 34-45, to share life full of music, movies, theater, dance, beach and travel. Let the sparks fly. Photo/note. 9521 ✉

Good-Looking, Successful Man—Business owner, artistic, creative, witty, warm, happy, stable, stylish, honest and in a great place. 59 years young, 5'9", divorced, full head of original non-gray hair. You're very pretty, sensual, slim, bright, under 50. Photo/phone gets reply. 9502 ✉

Happy, Healthy Blond RN—Jewish, 35, 5'5", cute, slim, fit, enjoys skiing, biking, reading and travel. Desires tall, attractive, Jewish, divorced or widowed male, 36-46, for keeps. Note/photo. 9547 ✉

I Would Love—To be on a lake, ready to take a photo as the sun rises, with a man (50ish) that I care about. Very pretty, divorced social worker. Join me! Note/phone. 9453 ✉

I'm Not Giving Up On...You—White, nonsmoking man, 32-40, honest, dependable, intelligent, good-looking. Your sensitivity, sense of humor and emotional availability are definite musts. Me: attractive, slim woman, 32, 5'5", hazel eyes, down-to-earth, very caring and well-educated, with a love for tennis, beach, travel and NYC action. Us: having a sincere, fun, long-term relationship/marriage, experiencing life's many twists and turns side-by-side. Note/photo (phone optional). 9475 ✉

Outdoorsy Man—51, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 9464 ✉

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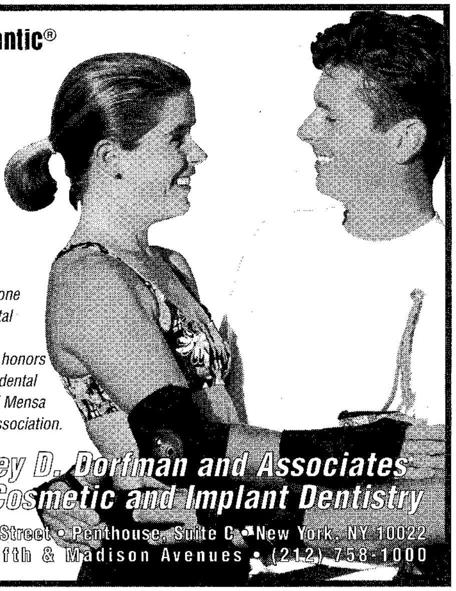

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New Year's In My Arms?—Lively, attractive, elegant and bright, mid-40s European woman, who enjoys the arts, world music, travel, adventure, food (I'll cook) and people, seeks Jewish man of substance and integrity, well-educated, well-traveled, sincere, humorous, tolerant and curious, for the friendship of a lifetime ...full of tenderness, caring and smiles. Be 45-55, 5'9" plus. Note/photo. 9527 ✉

Nice-Looking Man—Professional, warm, youthful, trim, 5'10", 57. Seeks a down-to-earth, stimulating, slender woman for friendship and romance. I love the arts, music, films, travel...or just a good conversation. Photo, please. 9531 ✉

Pretty MBA—Slim, blue-eyed blond, single white female, 34, seeks creative, intelligent, attractive, single white male, 28-45, for romance. Note/photo. 9494 ✉

Pretty, Well-Educated—Professional woman. I am a very young-looking 42, 5'6", thin, white. I enjoy the outdoors, hiking, biking, skiing. Looking to meet an educated, attractive, affectionate and fit white man, 38-50, for serious relationship. Note/photo. 9471 ✉

Southern CT Gentleman—Handsome, successful professional, sincere, warm, passionate, romantic. Seeks attractive, caring, sensuous, traditional woman, 35-45, for a loving relationship. Photo. 9621 ✉

Successful Businessowner—50, 5'8", fit, attractive, financially secure Jewish male - enjoys sports, movies and travel. Seeks attractive, fit Jewish female, mid 30s, seeking committed relationship leading to marriage and family. Note and photo. 9510 ✉

Successful, Spiritual, Sensual—Entrepreneur - 38, 5'10", 175 lbs, very attractive, athletic build, self-aware, adventurous, down-to-earth, intelligent, evolved. Loves travel, culture, tennis, reading, skiing. Seeks similar woman of depth, very attractive, fit, to share life with. Ability to travel a plus. Note/photo. 9466 ✉

Tall Woman Preferred—A tall (6'5"), honest, loyal, gentle, financially secure Wasp attorney, 39, with varied interests, seeks a tall, successful, attractive woman, 30-44, with a sense of style and an appreciation of the arts. Note/photo/phone. 9504 ✉

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New York Magazine

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And so do you, but...
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Cultured...
Fun...
Well-Groomed...
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Interesting...
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MARY ANN MADDEN #896

NEW YORK MAGAZINE COMPETITION

NASCARA—eyelash enhancer for a hard-driving man.

TESTOSTEROSSA—the ultimate sports car.

EMALE—a new moisturizer from Bill Gates.

Above, something for the guys: Items from a Catalogue for Him. One brief sample, please.

Results of Competition 893, in which you were asked for an opening scene tailored to an actor or director.

Report: You're good. You're really good. Among the bespoke: Eastwood. Capra. Sly/Arnold. Merchant Ivory. Mel Brooks. Spike Lee. The Coens. The Bergmans. The Lemmon/Matthaus. Fellini. Bertolucci. Sayles. Scorsese. Wyler. De Niro/Pacino. DeMille. Reiner. Cruise/Kidman. Barbra/Barbra and Woody/Woody. Who could ask for Msdemi Moore?

First prizes of two-year subscriptions to *New York* to:

A Walt Disney Production: The head of JOHN THE BAPTIST is brought in on a silver platter and breaks into song . . .
Joel F. Crystal, Scarsdale, N.Y
also prize to: Tom Frenkel, Sunnyside, N.Y.

A Streisand Production: Extreme close-up of a WOMAN's face. She sings.
David Rozenson, Newton, Mass.;
also prize to: Marjorie J. Levine, N.Y.C.

Runner-up prizes of one-year subscriptions to *New York* to:

Paul Mazursky: From a suburban platform, a HUSBAND enters a train, then quickly gets off, is seen running through village to health club where he sees his WIFE lifting weights with his BEST FRIEND assisting . . .
Robert Borden, Spring Hill, Fla.

Wes Craven: A convertible top opens slowly to reveal three mummified BODIES, two sitting in back and one next to the driver.
Raymond E. Benenson, Niskayuna, N.Y.

And Honorable Mention to:

Woody Allen: A slight, bespectacled middle-aged MAN strolls through Central Park in animated conversation with a very attractive younger WOMAN.
Anthony Gray, Closter, N.J.

Johnny Depp: Grand Canyon. We see a fuzzy, diffuse shape we cannot distinguish moving toward us precariously along the edge. It sharpens to reveal HIM, naked and walking, expertly, on his hands.
John Blumenthal, Rye, N.Y.

Coen Brothers: Uniformed milkman HARLAN BOWRING lies mumbling on the couch, but psychiatrist CARL TOTES is fixated on the cat by the radiator tossing a dead mouse briskly.
Gary Hirsch, N.Y.

Joel Schumacher: Camera discovers a coven of naked teen witches dancing wildly to heavy-metal music as an explosion of bats invades the ceremony. TIPPY catatonically removes one from her blonde hair, stroking and kissing it, cooing the name ANTONIO.
Mike Olton, Los Angeles, Calif.

Harrison Ford: Midnight. A glum AGENT stares fiercely at a PUSHER. The dim-lit street clears. Automatic weapons are fired. The PUSHER slumps; the AGENT stares, fiercely glum.
David Brubaker, Carlisle, Pa.

David Lynch: Hold on a staring eye, then slowly pan to a figure lying in a horse trough, water to the neck, one arm hanging over the side, holding a potato masher.
Elaine Stallworth, Willow Grove, Pa.

A Doumaniallen Production: A middle-aged MAN walks east on East 63rd Street in Manhattan, looking confused. He stops in front of a townhouse with a small name plaque on it—Rabbi Sidney Appelbaum. He looks across the street to another townhouse, opposite—the sign says Dr. Melvin Lipshitz, Behavioral Psychologist. He pauses.
Fran Rodin, Glen Head, N.Y.

Scorsese: Joe Pesci steps from behind a big desk with a baseball bat, hits a MAN standing in front of the desk, then kicks him repeatedly. A MAN enters from the right and says: "Mr. President, your meeting with the Joint Chiefs of Staff begins in five minutes."
Chuck Smith, Woodbridge, Va.;
Caroline Briggs, Somerville, Mass.

Merchant Ivory: Edwardian interior; curtains, sconces, wallpaper. We hear the Andante movement from Elgar's Cello Concerto.
L. Soth, Northfield, Minn.
sp. ment.: John Foshee, Austin, Tex.

Leslie Nielsen: 10 P.M. Christmas Eve. Snow falling, reindeer feeding from nosebags, loaded sleigh. A large white-bearded MAN, supine on the floor, being force-fed coffee by frantic elves.
Kim Brigham, Lincoln, Mass.

James Cameron: A LITTLE GIRL holds up a stuffed bear and smiles. Cut to observation deck of the Empire State Building, which is riding on an enormous tanker in the Pacific Ocean. In the distance, 1 million helicopters.
Andrew Gordon, West Hollywood, Calif.

John Goodman: We see a sparsely furnished Brooklyn apartment. MAN enters wearing bus driver's uniform. He opens the window, leans out and shouts: *Hey, Norton!*
Richard Fried, Brooklyn

Michael Douglas: The first-class lounge in a large airport. As passengers rise to board, we move to an Armani-clad MAN, then to the dark-haired BEAUTY behind him, who slips a small envelope into his pocket.
J. Bickart, N.Y.C.

John Waters: The doors of the state capitol open and a huge MAN waddles out. He weighs perhaps 500 pounds, and is dressed in torn, grease-stained coveralls and wearing pink ballet slippers. He moves to the curb, where a chauffeur holds open the door to a limo. "Good afternoon, Governor," he says.
A. Shulman, Sarasota, Fla.

DeMille: ZEUS is seated at the head of an enormous table, surveying the GODS and GODDESSES to his left and right, as MERCURY races in and plops down in the only unoccupied chair.
Mark Wolfson, Fort Lauderdale, Fla.

Richard Gere: Bells sound in the distance. THOMAS EICHERLY, a handsome American executive dressed in saffron-colored Buddhist robes, enters. He bows before the smiling PRIEST. Machine-gun fire rips through the screens, and the PRIEST staggers and falls.
Douglas Braverman, West Bloomfield, Mich.

John Ford: Long shot from above of covered wagon rumbling down steep incline. Slowly pan left to a protruding feather, and another, and another . . .
Charles Lubetkin, Springfield, N.J.
sp. ment.: Al Hattal, Marina del Rey, Calif.

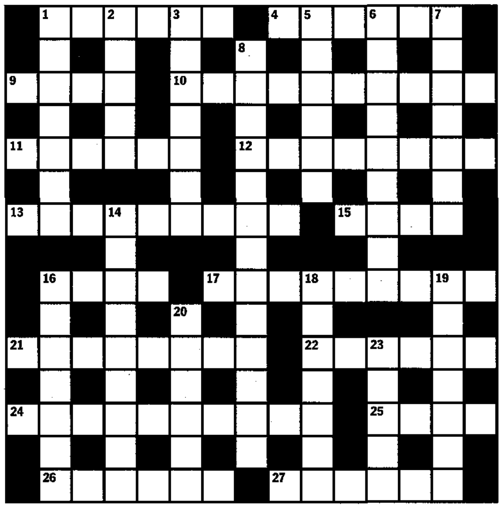
Steven Spielberg; The battlements of Elsinore castle, night. The GUARDS ask: Who goes there? and are immediately eaten by a *Tyrannosaurus.*
Marilyn Crystal, Scarsdale, N.Y.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 896, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 104700.2563@compuserve.com. It must be received by December 5. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the January 5 issue.

The 'Guardian' Crossword

ACROSS

1 Opening seed. (6)
4 Jolly close hugging Ethel. (6)
9 Work that could be its alternative. (4)
10 11 when short craftily takes each penny. (10)
11 9 this and nothing wins. (6)
12 Fried chips are heavenly! (8)
13 Olive branch waved, but no end to the war—we just have to do with a breather. (9)
15 Atmospheric gas put into container which may go up with it. (4)
16 Sea bird backs others. (4)
17 Dines out with pigs, feeling superior. (9)
21 Member of press gang with 1 *dn,* going back and forth round the harbour. (8)
22 Hardly material for a cover picture. (6)
24 Heat and cold in test of 9 perhaps. (10)
25 Grass where biblical character started his construction. (4)
26 Half the academy is at Maidenhead—it's split. (6)
27 My clue could be 24. (6)



DOWN

1 Tommy could be one in soft metal. (7)
2 Passage quoted for cunning exercises. (5)
3 Honour found in some calculating Scottish 9. (7)
5 Prime English delusion? (6)
6 Prepare to be a surveyor? (4,5)
7 (7)
8 Press torture? (9,4)
14 Patient with negative progress to common currency? (9)
16 Gets angry when coming to understand the point. (7)
18 Ordered to pay £10 fine. (7)
19 There's no way odd spirit can find a remedy. (7)
20 Part of what a prudent person allocates to reserves. (6)
23 Measure of desperate character going to church. (5)

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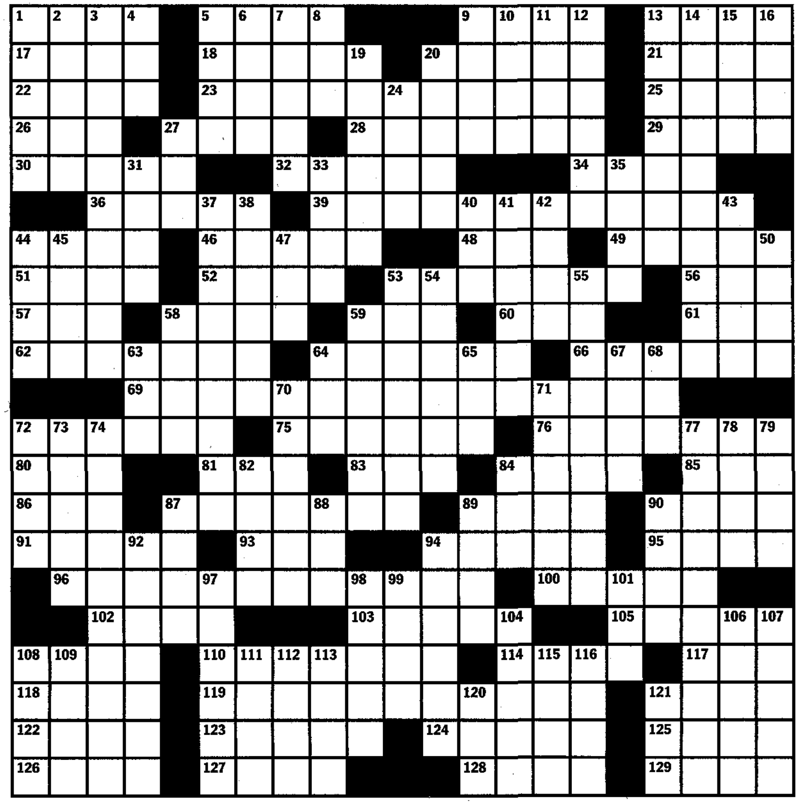
'Foreign Exchange: The Film': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

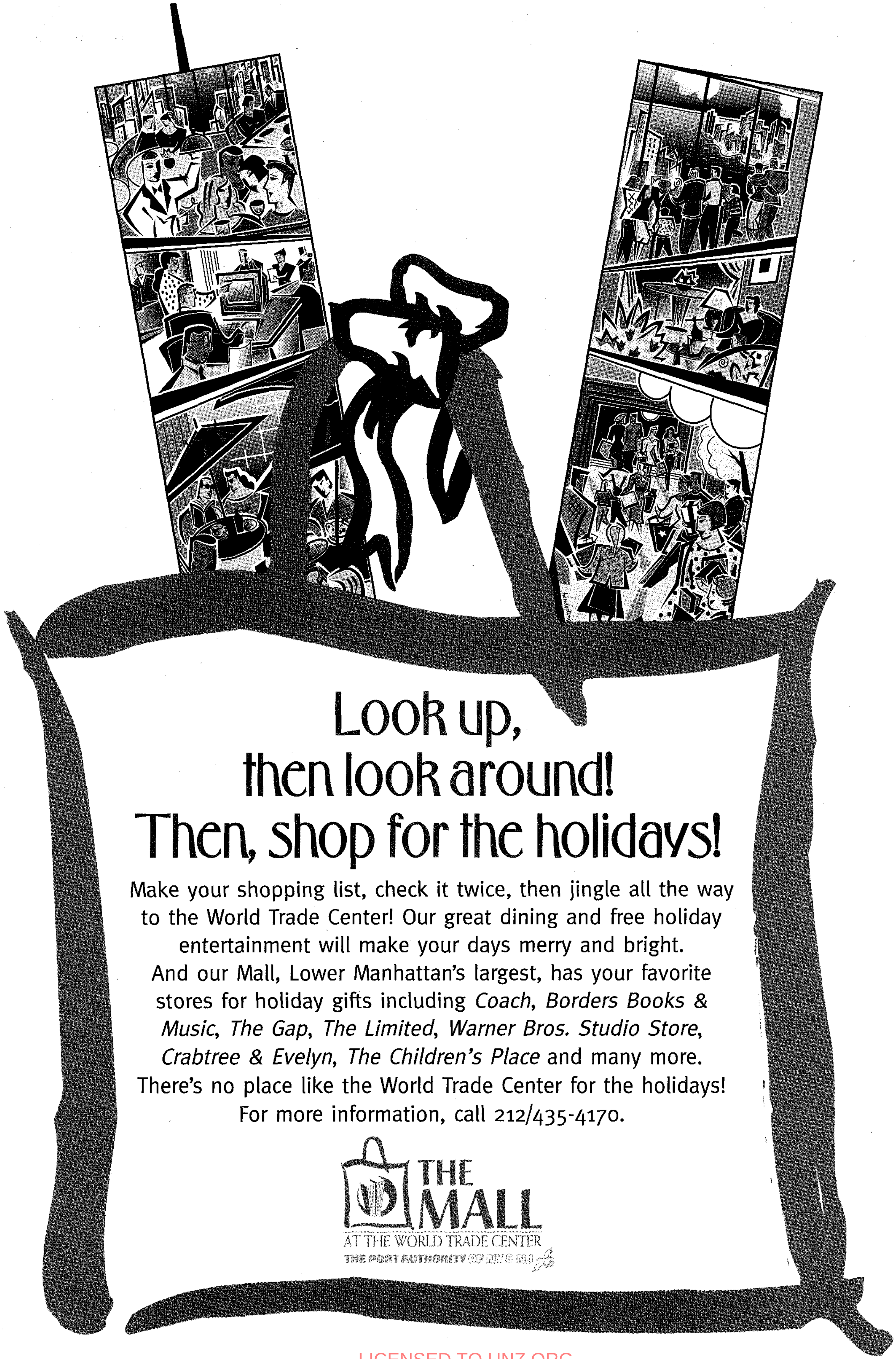
1 Warehouse apartment
5 Blues singer Redding
9 Did a glissade
13 Hoopster O'Neal
17 Benson or Pound
18 Desilu surname
20 Cotton twill
21 Ballerina's mini
22 Fraudulent scheme
23 Actress in the film "Foreign Exchange"?
25 Jane Austen heroine
26 Raggedy doll
27 Understanding comment
28 Examine the components of
29 A bulrush is one
30 Scout's mission, for short
32 Neighbor of Mykonos
34 Weasel's valuable cousin
36 Academy student
39 Actor in the film?
44 Enfant terrible
46 The sky's the ——
48 Ernesto Guevara
49 Feel one's way
51 Butterfingers's cry
52 Slight advantage
53 Message in mime
56 Negative vote
57 Start of a Tolstoy title
58 Anthro., geol., etc.
59 Money player
60 Cavity, to a cockney
61 —— long (soon)
62 Flow forth
64 Some are able-bodied
66 Swoons
69 Producer of the film?
72 "The Divine Miss M"
75 Writing a memo
76 Suffixes
80 "—— on parle français"
81 Intruder in the grass
83 Journey segment
84 Mother of the Valkyries
85 Assayer's specimen
86 Pewter ingredient
87 Gaffe
89 Zhivago's love
90 Military hoosegow
91 Make into law
93 —— standstill
94 Wedding-gown material
95 Bullets, brief style
96 Comic in the film?
100 Dress for Calpurnia
102 Cummerbund
103 Clothing ensembles
105 Arm bones
108 Fans' yells
110 Impart gradually
114 Simba's residence
117 '30s–'50s "Radio Theatre" sponsor
118 Very much
119 Choreographer of the film?
121 Tubular pasta
122 "Pretty Woman" co-star
123 Sans frills
124 Nappy calfskin
125 Athenian god of love
126 Bounced by the boss
127 Tennis groupings
128 Greek peak
129 River under the Brooklyn Bridge

DOWN

1 "The Merry Widow" composer
2 Endangered stratosphere layer
3 Director of the film?
4 Government's bite
5 Bireme equipment
6 False's alternative
7 Under the covers
8 Gal of song
9 Humor-writer Silverstein
10 See 79-Down
11 "Il Trovatore" lady
12 Money, slangily
13 Less lenient
14 Supporting actor in the film?
15 "Don't Throw Bouquets ——"
16 Thigh muscle, informally
19 Enthusiast
20 Partner of desist
24 Door handle
27 Neither Rep. nor Dem.
31 Mare's fare
33 Great Lakes port
35 "Bus Stop" dramatist
37 Kind of college
38 Not as messy
40 N.Y.C. building, once
41 Crowd
42 Monty Hall offer
43 Abstract-painting genre
44 Riddick of the ring
45 What the buffalo do
47 Classic sports cars
50 Needle apertures
53 Increasingly loony
54 Returning, as a carrier pigeon
55 Person accused
58 Shopper's bonanza
59 Mortar's go-with
63 Grid org.
64 ——-Cat (winter vehicle)
65 Brain-scan abbr.
67 He played Hawkeye Pierce
68 Amin of Uganda
70 Wholly
71 Amusement-park wheel
72 Tiny parasite
73 Hockey infraction
74 Vocalist in the film?
77 Scriptwriter of the film?
78 Somber
79 Utah's state flower, with 10-Down
82 Ancient mariner
84 Urging from the cook
87 Air-conditioning units: abbr.
88 Nonstick-frying-spray brand
89 Word for Uncas
90 Outside pitch
92 Sledded downhill
94 Good techniques
97 Bonzo, and ilk
98 Oriental
99 Hold sway
101 Your and my
104 Slips off course
106 Hatchbacks, e.g.
107 Have being
108 Madras music
109 Ma Bell's boy
111 Where Cleo barged
112 Shoo!
113 "—— Is Spinal Tap"
115 Provides assistance
116 Notion
120 Status ——
121 Zuyder, for one



Solutions to last week's puzzles appear on page 164.



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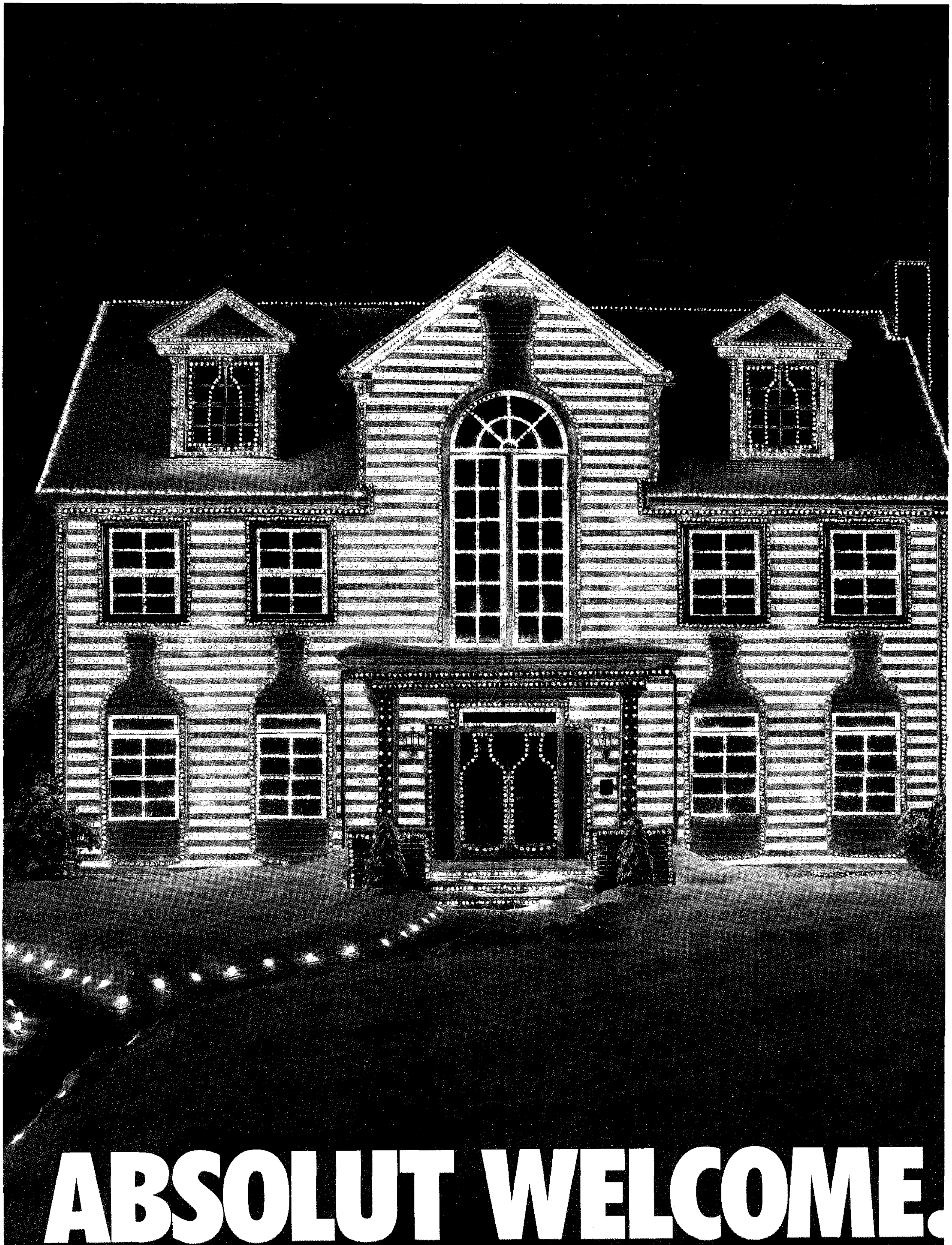

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